

# MASS PORTRAITURE: 160 HISTORICAL PERSONAGES IN ONE PICTURE.

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A REMARKABLE PICTURE NOW ON VIEW IN LONDON IN A DRAMATIC SETTING: "KING OF KINGS," BY CHARLES E. BUTLER, AN ALLEGORY CONTAINING 160 PORTRAITS. (SEE THE KEY DRAWING OPPOSITE.)

For a painter to include a hundred and sixty historical portraits in one picture is a *tour de force* that is probably unique. Mr. Charles E. Butler's remarkable picture, "King of Kings," exhibited in the Royal Academy of 1916, is on view at the galleries of Messrs. Nash, 211-13, Regent Street, in a setting equally unusual. It is surrounded by a blue proscenium and illuminated by electric flood lights. A descriptive leaflet says: "The picture conveys the idea that Kings and Emperors, of all times and countries, are acknowledging the sovereignty of our Saviour as 'King of Kings.' Those who served Our Lord best on earth are

represented in attitudes of adoration, some kneeling before Him, others offering their crowns, and the figure kissing the hand of Christ is that of Edward the Confessor. There are others, particularly Napoleon, Barbarossa, and Nero, who are standing aloof and give the impression of disputing the sovereignty of Christ. Behind the Cross, and in terror of it, is Lucifer, the Prince of Darkness. There are a few Queens included, one President (Washington), Oliver Cromwell, Lady Jane Grey, and one or two mythical kings, but no living monarchs." The key drawing on the opposite page indicates thirty-seven of the most prominent figures.





# THE WORLD OF SCIENCE.



## THE QUILLS OF "THE FRETFUL PORCUPINE."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE of my readers who lives in South Africa has just sent me, enclosed in a letter, what, for a moment, I imagined to be two strange, flattened seeds of some African plant. No sooner had I picked

to extract them! He further relates the case of a leopard which this same farmer once came across, evidently in dire distress. He shot it, and found that its tongue and cheeks had been skewered together by several of these spines, which are easily detached from the creature's body—hence their formidable character. Three were sticking in the roof of its mouth, preventing the jaws from being closed. Even lions fall victims to the porcupine, being occasionally found in the last stages of starvation owing to spines transfixed in their paws. These set up suppurating wounds, preventing the animal from killing prey.

The brush-tailed porcupine of the Malay region and West Africa, a very much smaller animal, is yet still more formidably armed. The spines, as can be seen in the accompanying photograph (Fig. 1), are shorter than in the common

of its habits we shall, perhaps, discover why these spines are so much more numerous and heavy than in the case of its larger relative.

Atherura, the brush-tailed porcupine, owes its name to the fact that the relatively long tail is covered with long, slender, flattened hairs, looking somewhat like thin shavings. Are these to be regarded as degenerate hollow tubes, such as I have described as surrounding the tail of the common porcupine? If this is the case, we must suppose that the still more formidable armature has disposed of the necessity for giving warning to those who threaten attack. Having regard to the extremely offensive powers of the common porcupine, it might be supposed that warning sounds were unnecessary, but this does not follow.

These animals do not court attack, and avoid it if possible. The deadly rattlesnake furnishes a precisely similar case. In this creature the tail is provided with a rattle formed of a series of hollow, horny shells. These, when set vibrating, give a hissing sound, and this is only produced when it wishes to avoid a conflict, for its poison is too precious to waste in needless strife. It is wanted for its own hunting, and, unless in self-defence, is never used save for this purpose.

The ease with which the spines of the porcupine can be detached from the body has given rise to the belief that they can be, and are, deliberately discharged at an enemy. This is not so, though in rushing at the foe sometimes one or two fall out. Their loss is of no consequence, for they can be as easily replaced as the hairs of our own head—till we enter upon the bald-pate stage!

Finally, a word to the economic status of the porcupine. This standard of measurement is a purely human conception. Man regards all living creatures in the light of their relation to himself, for weal or woe. He brands those he does not like as vermin; the rest are "useful," or merely ornamental. But in regard to the porcupine, at any rate in South Africa, opinions are diametrically opposite. To the farmer and gardener they are "vermin" of the worst type, for they work havoc among the mealies and other crops. Those who are graziers take a very different view. For these creatures greedily eat the tulips so poisonous to cattle; they also eat the melkbosch, wild onion, and aloe, which are either poisonous to stock or encumber the land by retarding the growth of food plants. Again, in the thorny mimosa-forests and bush-veld, porcupines are exceedingly helpful in digging up the young trees to get at their roots.

I had hoped to say something of the South American tree-porcupine, but my space is drawing rapidly to a close. I can refer, then, only to the fact that, unlike its Old World relatives, it lives in trees, and has a long, prehensile tail, concerning which I must say more on another occasion. In the matter of its spines I can only say now that they are much smaller, and less formidable, than those of its ground-dwelling relatives—a fact which is evidently correlated with its very different mode of life.

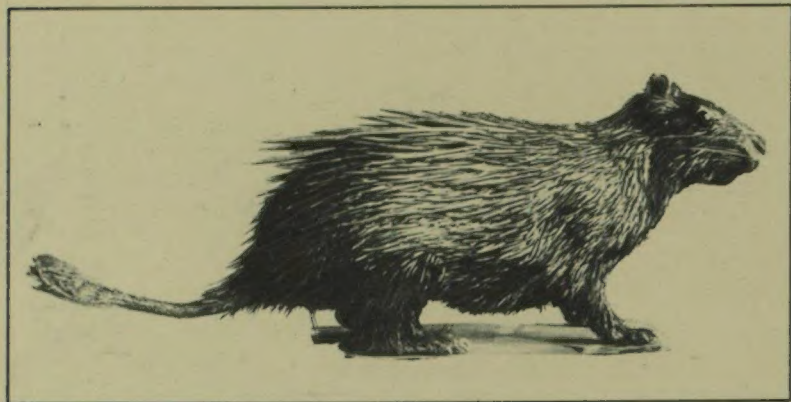


FIG. 1. THE BRUSH-TAILED PORCUPINE OF MALAYA: A SMALLER ANIMAL THAN THE COMMON PORCUPINE, WITH STILL DEADLIER SPINES, SHORT, BUT THICK AND SHARP, AND A LONGER TAIL WITHOUT THE RATTLE.

The brush-tailed porcupine is even more formidably armed than the common porcupine. On this account, perhaps, it is able to dispense with a warning rattle, the tail bearing only long, slender, flattened, coarse, and twisted hairs.

them up, however, than I discovered that they were really spines from the tail of a porcupine. Placed in a bowl of water, they soon softened and regained their original form, which is remarkable, as a glance at the adjoining photograph (Fig. 2) will show. I was asked either to say something about them by letter, or to do so at greater length on this page. I have chosen the latter course, for I am certain that they will interest many of my readers.

To begin with, it will be seen that these spines (the outer two in the photograph) take the form of long tubes open at one end, and passing at the other into a long slender stalk, horny in texture and flattened from side to side. They form part of a bundle of about a dozen, borne at the end of a short tail. They serve a very singular purpose, since they can be set rapidly vibrating so as to produce, by beating against one another, a shrill, rustling sound, sufficiently loud to serve as a warning to their enemies, who, from past experience, know well that this warning had best be taken seriously. Let me return to this warning device presently, and discuss now the nature of the punishment inflicted on such of the animal's neighbours as, maddened by hunger or rash through inexperience, ignore the warning hiss.

It is a matter of common knowledge that porcupines are "spiny" creatures. But the nature and distribution of these spines is by no means so well known. To begin with, those of the common porcupine (Fig. 3) which ranges from Southern Europe into North and West Africa—the South African species would be indistinguishable save by an expert—may measure more than a foot in length. For sharpness they may be likened to enormous packing-needles, while they are less brittle. These spines, however, cover only the hinder half of the body. As they are traced forwards they grow shorter and more slender, forming a long, upstanding mane over the neck and shoulders. Their coloration is made up of alternate bands of dark brown and white, rendering them conspicuous by night, when porcupines emerge from their burrows to feed.

One would have supposed that it would be the head and shoulders which most needed protection. This would be so if the porcupine met the onset of his foes face to face. But he does nothing of the kind. He charges backwards, at the same time spreading these formidable spears in all directions, and woe to the attacker that is received upon their points! My friend Mr. F. W. Fitzsimons, the able historian of the mammals of South Africa, relates an instance where a farmer, hunting porcupines by moonlight, a favourite sport, made a lunge at one with his spear and missed. His would-be victim darted between his legs and, in passing, left no fewer than seven of these spines sticking in the calves of his legs. So deeply were they embedded that it required considerable force and the use of two hands



FIG. 2. SPECIMENS OF THE PORCUPINE'S ARMATURE: TWO TUBULAR TAIL SPINES (USED AS A WARNING RATTLE) AND ONE SHARP BODY SPINE, A WEAPON OF DEFENCE, CAPABLE OF DISABLING A LEOPARD OR A LION.

The spines which cover the hinder-part of the body of the common porcupine are solid structures and of great penetrating power. But those of the tail have become transformed into long tubes open at one end, and serving as a warning rattle. The short, solid spine, shown between the two tubes, formed part of the defensive armour.

porcupine, but they are enormously thick and very sharp. In this animal the whole body, save the crown of the head and the under-surface, is veritably ensheathed in spines. They form a double layer. The outermost are of a dark-brown colour, and the smaller ones are deeply grooved, bayonet-fashion. They overlies a similar series, white in hue, but with dusky markings; and these also are grooved. When we come to know more

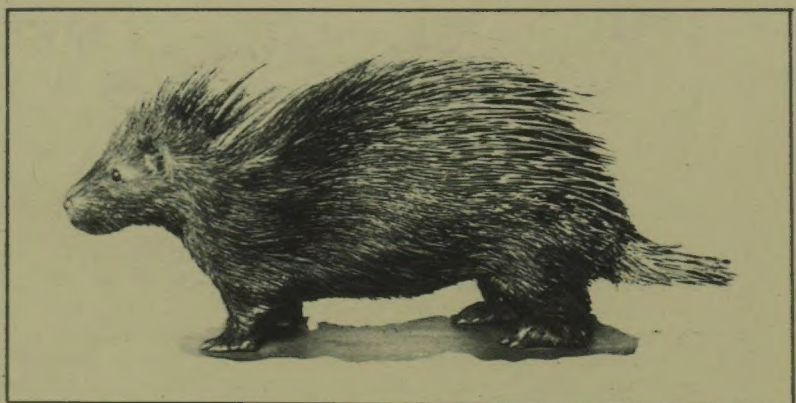


FIG. 3. THE COMMON PORCUPINE, WITH "RATTLE"-SPINED TAIL: AN ANIMAL THAT CHARGES BACKWARDS, WITH SPINES OUTSPREAD, TO DEFEND ITSELF AGAINST ATTACK.

Every gradation in the evolution of the spine can be found on the body of the common porcupine. The passage from simple hairs to the spine of a foot or more in length is most wonderfully graded.





## A NEW NURSERY AT THE "ZOO": THE YOUNG "CHIMPS" AT TABLE.

"CLARENCE IS THE BAD BOY OF THE FAMILY, AND BIBI IS A PERFECT LITTLE LADY": THE FOUR LITTLE CHIMPANZEES AT TABLE.



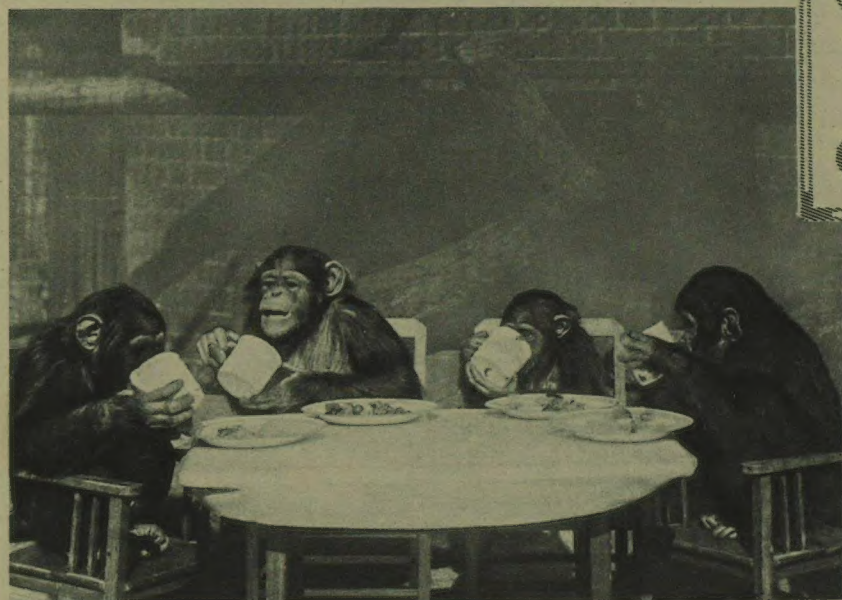
JACK PASSES THE PLATE OF FRUIT TO CLARENCE: AN OBJECT-LESSON IN POLITENESS BY THE ELDEST OF THE FAMILY.



SITTING UP TO TABLE AND EATING NICELY, LIKE GOOD LITTLE CHILDREN: THE INMATES OF THE MONKEY NURSERY.



"REMEMBER YOUR MANNERS, CLARENCE!" DISAPPROVING GLANCES AT THE BAD BOY OF THE FAMILY.



"I RAISE MY CUP TO—!" THE YOUNG CHIMPANZEES DRINKING A TOAST IN THE APPROVED MANNER

The "Zoo" now has a wonderful nursery, whose inhabitants are four baby chimpanzees. Naming them in order of size, beginning with the biggest, they are "Jack," "Jimmie," "Clarence," and "Bibi." Clarence is the bad boy of the family, and "Bibi" is a perfect little lady. Naturally they indulge in all sorts of antics, and their keeper, F. Shelley, has encouraged them in their wonderful powers of imitation. They now take their meals always at table, eating from a plate, and drinking from a cup. By being taught always to sponge their hands and faces after meals, they have now taken to performing these operations themselves. "Jack," upon being told, will always hand the plate of fruit round to any of the others, and give them the first drink from his cup. The "Zoo" authorities have decided, for fine warm days in summer, to erect near the Mappin Terrace an enclosure where the young "chimps" can be better seen by visitors.



ON THEIR BEST BEHAVIOUR: THE FOUR LITTLE MONKEYS TAUGHT TO EAT PROPERLY IN THEIR NURSERY AT THE "ZOO."



## SPORT WITH THE GIANT GAME-FISH



THE BRITISH RESIDENT IN MYSORE PLAYING A 105-LB. MAHSEER NEAR SERINGAPATAM: SPORT THAT REELS A VERY PLIABLE SALMON-ROD, OWING TO THE FISH'S SUDDEN JERK AND RUSH.



LANDING THE BRITISH RESIDENT'S 105-LB. MAHSEER: INDIAN ATTENDANTS LIFTING THE HOOKED FISH FROM THE WATER.



THE MAHARAJAH JAM SAHIB OF MYSORE (ON THE RIGHT) AND HIS STAFF, WITH A 75-LB. MAHSEER WHICH HE HAD JUST CAUGHT: A GROUP TAKEN NEAR SERINGAPATAM.



THE SECOND LARGEST FISH ON RECORD IN MYSORE WATERS: THE 105-LB. MAHSEER CAUGHT BY THE BRITISH RESIDENT (ON THE RIGHT) NEAR SERINGAPATAM.



A FINE BRACK OF MAHSEER CAUGHT IN THE RIVER CAUVERY BY MR. EUGENE M. VAN INGEN: FISH WEIGHING 100 LB. AND 69 LB. RESPECTIVELY.



ALMOST AS LARGE AS A MAN: A 102-LB. MAHSEER (IN CENTRE) WITH TWO OTHERS CAUGHT IN THE RIVER CAUVERY BY MR. EUGENE M. VAN INGEN.

## OF INDIAN RIVERS: THRILLS OF MAHSEER-FISHING IN MYSORE.



THE MAHARAJAH JAM SAHIB OF MYSORE PLAYING HIS 75-LB. MAHSEER, NEAR SERINGAPATAM: AN INDIAN PRINCE AS A SPORTSMAN, ENGAGED IN AN EXCITING STRUGGLE WITH A SPECIMEN OF INDIA'S GREATEST FRESH-WATER GAME-FISH.



AFTER THE 75-LB. MAHSEER CAUGHT BY THE MAHARAJAH JAM SAHIB OF MYSORE HAD BEEN GAFFED: THREE OF HIS ATTENDANTS BRINGING THE BIG FISH TO LAND, WITH THE LINE (SEEN FAINTLY ON THE RIGHT) STILL ATTACHED TO ITS MOUTH.

The mahseer, which is the greatest fresh-water game-fish of India, provides the most thrilling sport that a river angler can desire. It is the equivalent of our salmon-fishing, on a larger scale, though generically the mahseer is related to carp and barbel. In the "Encyclopædia of Sport" Mr. H. S. Thomas says: "The Mahseer (*Barbus tor*), largest of the Carp family (*Cyprinidae*), commonly running to 50 lb. in weight, and attaining as much as 150 lb., has its habitat only in large, rocky, mountain rivers. It is the most sporting fish in the East, the violence of its first rush on feeling the restraint of the hook being astounding. It does not take the bait, as a salmon or trout ordinarily does, leisurely rising and leisurely returning to its place, but with a sudden blow which takes the angler by surprise, and which will even jerk the salmon-rod out of his hands, if he is unprepared. And this blow is instantly followed by a violent rush

to which the run of a salmon can bear no comparison. The sudden rush and violent jerk make it necessary to fish for it with a thoroughly pliable salmon-rod. Another peculiarity of the Mahseer is that, differing herein from most predatory fish, it has no teeth at all in its soft, leathery mouth. In lieu thereof, it is furnished with great muscular power of jaw, by means of which it can exercise such a violent power of compression that its prey is stunned and squeezed lifeless at the moment of capture. I have even noticed a fishing spoon crumpled up by it like a piece of paper. The spoons used must, therefore, be stout and strong, and the hooks of specially stout wire. To produce the results it does, the Mahseer must also have a property very unusual in a fish, but with which we are familiar in the tiger and its pad, of rigidifying the soft parts of the mouth at the moment of delivering its blow."



## A Frontier and a Future: Paramount Interests.

"THE LIGHT OF EXPERIENCE." By SIR FRANCIS YOUNGHUSBAND.\*

"THE Light of Experience" reveals Sir Francis Younghusband as a man of two paramount interests, a Frontier and a Future: the frontier of India; the future religion—and the second of these is a fundamental of his being.

As he moved among peoples professing creeds other than those of Christianity, "finality faded farther and farther away. The mystery grew and grew. But so also did the conviction that in the background, and at the heart and root of things, was a power—a Spiritual Power—which, if it is for ever beyond our complete and final understanding, yet is more wonderful, and the more to be worshipped and admired, the more we know about it." He thought and thought again as he travelled the wide spaces, gazed down upon the vast valleys, and looked up to the white heights; and there dawned within him a certainty that, while the idea of a "bullet-deflecting type of God" must be discarded, "we virile races of the North" need "a religion of our own, evolved from our midst and fitted to our character—a religion based on the eternal verities, in touch with reality, and human with the humanity of the home and the streets."

The study of philosophies—"hard work, but bracing"; the realisation that God, the eternal mystery, is infinite; an accident that brought him under the shadow of death and showed the sympathy that is in the world; all carried him to the text, "The kingdom of God is within you," and, as he confesses now, to the over-rating of immanence and the understressing of transcendence. Then followed the book of which he writes: "I expressed my belief that there was no external Being dwelling outside the world pushing atoms or men this way and pulling them that, as a potter would a piece of clay, but that the world was made up of self-active beings who, whether atoms or men, acted on their own steam, so to speak, and under the mutual influence of one another. Each atom, or collection of atoms, affected in some measure, however slight, every other throughout the Universe."

And, finally: "Taking not the letter of the Gospel records, but the true spirit of Christ as our guide, we will both make Christianity our own and make it our own Christianity. We will absorb its spirit, assimilate it, and give it out in our own way. . . . the product will be the flower of England, which in time will ripen into fruit, and scatter its seeds over all the world to bring new beauty into every land. Already we have seen the warmth in the heart beneath the tough exterior integument of our greatest men. In the fulness of time the bud will open and the colour burst forth in all its glory. Made perfect through winter's suffering, through strain and stress and stern discipline, there will come to flower in England a true spiritual genius. . . . And he will be a religious genius of our own, speaking in our own tongue to men of our own day. He will do as Jesus did—look into the heart of things for himself, and from that Divine Source of all that is most good and most lovely and most true draw the inspiration which will make him say and do what will bring refreshment to the souls of men. He will take the ancient Gospel as Shakespeare took some ancient story, and by the fire of his genius impart to it a fresh life and a new meaning. And he will live the life as well as the story, and so make England a land of pilgrimage for all the world."

So much for thoughts and conclusions as to the religion that is to be. Let us turn to matters more mundane. Here, Russia is the theme, the enemy; Russia following the natural, almost the normal, movement towards India, and pressing Afghanistan. Younghusband was engrossed in the "fending off," and while he was about his lawful occasions he grew in understanding.

There was very nearly war when the Russians attacked the Afghans in Penjdeh; and, abetted by Mr. Gladstone's Government, Parliament voted for preliminary preparations a special credit of eleven million pounds, "an unheard-of sum in those days." The youthful soldier was duly intrigued and, what

was more to the point, he visioned the importance of Manchuria, of China, and of the Chinese. In 1886 there was in Manchuria "an arsenal managed entirely by Chinese which turned out guns, rifles, and machine-guns. Quite evidently the Chinese had great capacity; but there was little evidence of military efficiency. The cause was obvious. Military officers were looked down upon. They were treated as inferior, and had no standing or influence in national affairs. And the men were not looked after by their officers. Both patriotic and military spirit were wanting. The material was good. The men were very hardy, and more intelligent than the men of European armies. But without *esprit de corps* and public spirit, and a sense of duty to their country, they were of very little value."

China, coldly, intellectually contemptuous, was as difficult to deal with then as she is now. Sir Francis recalls: "This was fourteen years before

roll of bedding, containing our kettle and a little food, over the precipice and picking it up at the bottom."

Then came the exploration of the passes leading into Hunza from the north, plus an interview with a chief who had poisoned his father and thrown two brothers over precipices; the Pamirs and difficulties with Cossacks; Chitral and consolidation; and in 1903 (after a spell in South Africa for the *Times*), the leadership of the Mission to Tibet, designed to quieten the natives and counteract Russian influence; and in due course the march through Lhasa—Chief and Staff in full-dress uniforms, with an escort of three hundred men, including Royal Fusiliers and "a sort of band from the Gurkhas"—and the signing of the treaty in the Potala, the palace of the Dalai Lama.

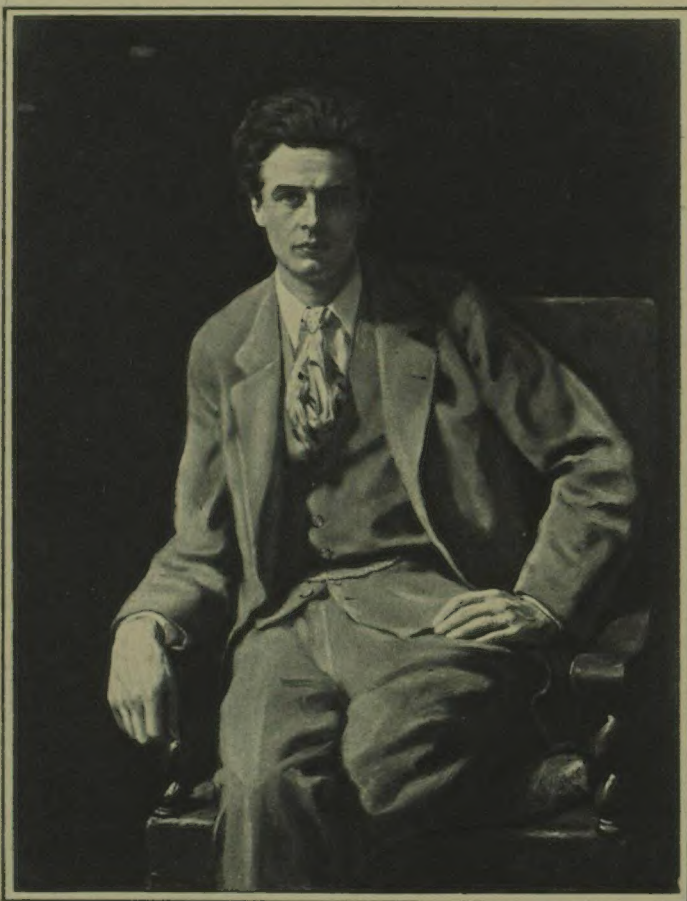
In such manner were the Frontiers held; and it must be added that India was willing enough that they should be held. There have been many anxious moments in the Empire; but the native rulers are loyal to the British raj, recognising that they now succeed without family fights and that their authority is protected. Much, however, depends upon the tact of the authorities. It is not easy to cope with a Prince like that dead chief who, seeking to illustrate a lesson, harnessed the Indore bankers to his State coach and drove them round the city! Nor is it simple to be as wise as Solomon in such a case as that of the Maharaja Pratab Singh and his brother and chief Minister, Raja Sir Amar Singh. Sir Francis tells of the lifelong feud between the two men. "Each," he writes, "suspected the other of working 'black magic' against him. And how firmly the Maharaja believed in the efficacy of occult means he himself stated in an official letter to me. He said that I might not believe it, but he did; and he must be taking measures to counteract it. So he kept a medium for the sole purpose of protecting himself against the medium he was convinced Sir Amar Singh was employing."

Nor is there room for mishandling in the crises that are reached from time to time. Famine must be fought firmly. In May, 1900, the people of parched Bundi, then a remote and backward State with a capital ninety miles from a railway, ate berries and leaves and roots. "I even saw men seizing burnt human remains from the funeral piles and gnawing at them," our author records. And there was cholera. Then came rain, and a miracle! The Famine Commissioner marched in six thousand fat, sturdy plough-cattle. "A deeper satisfaction I have never had than when I witnessed that scene. The women spontaneously broke out into their marriage song. The men salaamed in deep thankfulness."

The affair was typical of many. Yet; "in 1907 sedition began to spread through India. A good many causes contributed to it. . . . The real cause was the defeat of Russia by Japan. This set all Asia agog. If Japan with thirty-five millions had been able to defeat a European Power, what might India with three hundred millions not do! If every Indian spat on the ground at the same place, a pool big enough to drown every Englishman in India would be made. Why brook the British any longer?"

The authorities and the rulers laboured together. The danger passed. The Chiefs as a body re-won our esteem and have retained it. "We should never forget the lead they gave to India at the outbreak of the Great War. India was then seemingly full of sedition. Noisy agitators were much to the fore. To the Germans, at least, it seemed certain that, if Great Britain were in danger, India would instantly rise against her. If Indians were rebellious in time of peace, how much more likely they would be to revolt in time of war! Yet without a moment's hesitation, and on the very first day, the Chiefs emphatically declared themselves for us. They gave the lead which the whole of India followed." Soviet Russia, please remember; and observe that, territorial expansion apart, we are on our guard against the aggression of red ideas.

"Some years have still to run before my anecdote sets in," says Sir Francis. "The Light of Experience" is a welcome harbinger. E. H. G.



"ALDOUS HUXLEY," BY THE HON. JOHN COLLIER, IN THE ACADEMY: A STRIKING PORTRAIT OF THE AUTHOR OF "ANTIC HAY" AND "TWO OR THREE GRACES."

Mr. Aldous Huxley, author of "Crome Yellow" and, more recently, "Along the Road" and "Those Barren Leaves," is among the best-known of modern writers. He is a son of Mr. Leonard Huxley, Editor of the "Cornhill," by his first wife, Julia, daughter of Thomas Arnold, and is thus descended from two famous Victorians, Professor Huxley (his grandfather) and Dr. Arnold of Rugby. A daughter of Professor Huxley was the first wife of the Hon. John Collier, painter of this portrait. Mr. Collier has exhibited at the Academy for many years. The rejection of his other work offered this year—a portrait of Mr. Bernard Shaw—caused considerable comment.

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the Boxer Rising, when the Chinese were still holding themselves very aloof and maintaining an attitude of utter superiority. It was indeed this arrogance on the part of the Chinese that had been at the bottom of so much trouble with China. For centuries they had really believed, and moreover had acted on the belief, that they were the Middle Kingdom and centre of the world—and all other nations inferior to them. The Emperor was the Son of Heaven, and all other sovereigns must bow to him."

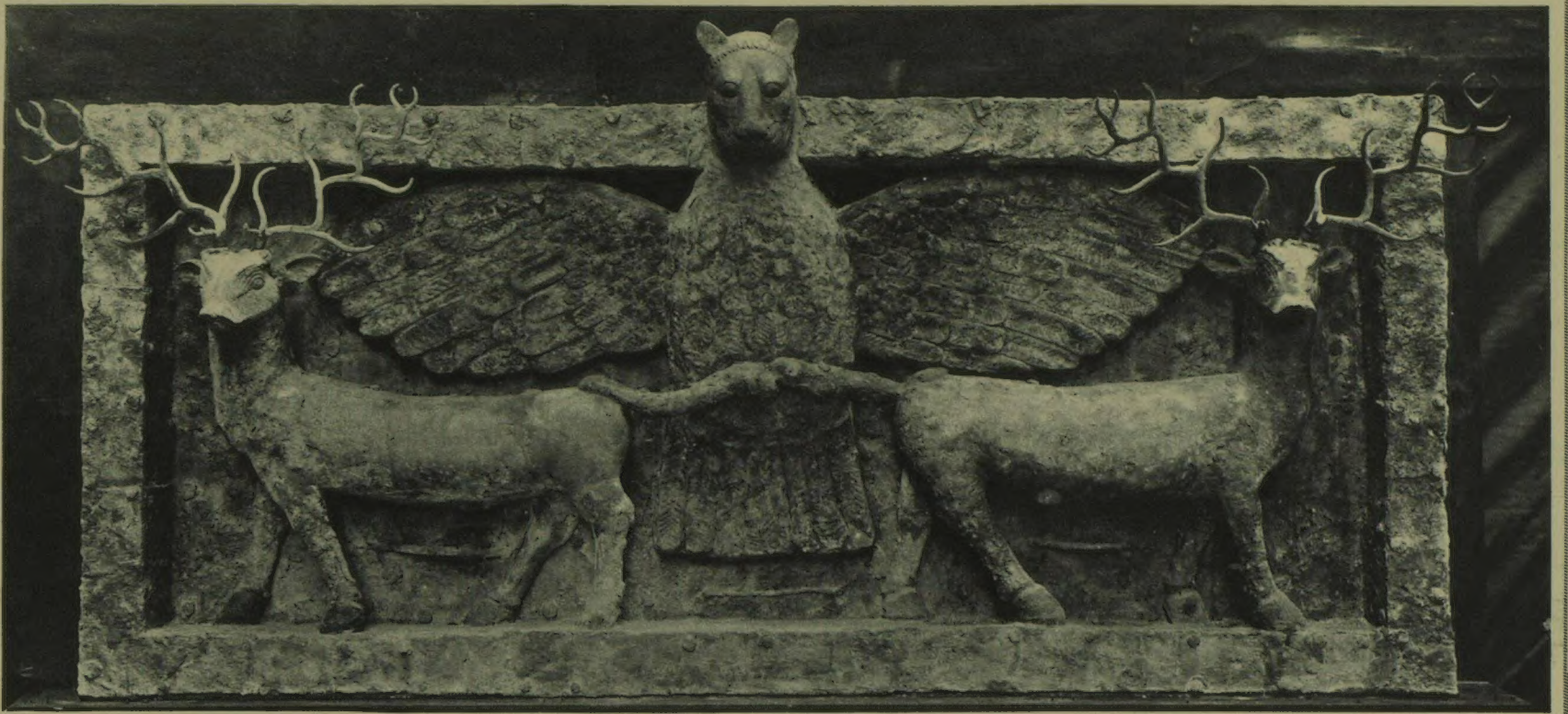
That was all the more reason why Younghusband should march observingly from Peking to India by one route, while Colonel Bell went by another. His way was by the Gobi Desert, and the breadth of the Himalaya had to be crossed. The Mustagh Pass was reached. "Our boots had no nails, and were of the ordinary native type, more like leather stockings than boots. And our 'rope' was made up of pieces of rope used for the baggage and of the men's turbans and waist-bands tied together. . . . The transport problem had been solved by throwing my

\* "The Light of Experience: A Review of Some Men and Events of My Time." By Sir Francis Younghusband, K.C.S.I., K.C.I.E. (Constable and Co.; 15s. net.)

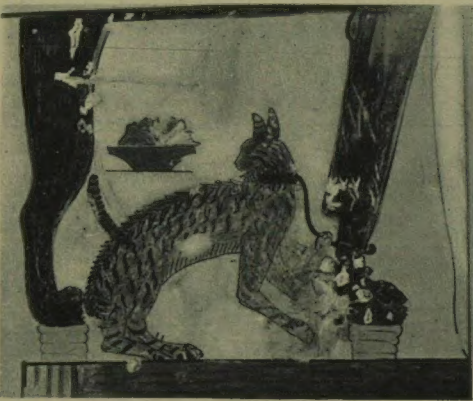


## THE NATION'S NEW SUMERIAN TREASURE; AND EGYPTIAN FRESCOES.

BY COURTESY OF THE BRITISH MUSEUM.



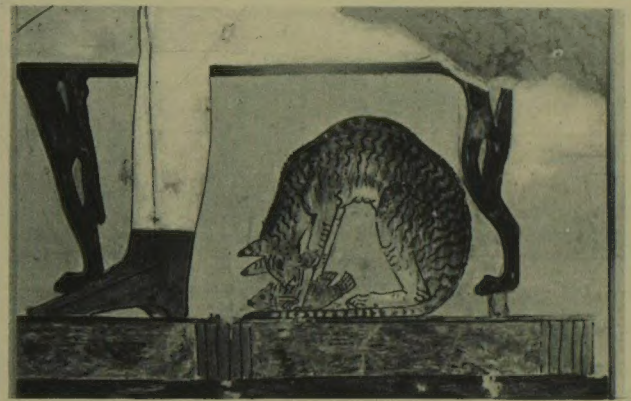
PERHAPS THE LARGEST AND MOST REMARKABLE EXAMPLE OF SUMERIAN METAL-WORK EVER DISCOVERED: A MAGNIFICENT COPPER RELIEF FROM BABYLONIA, NEARLY 5000 YEARS OLD, REPRESENTING THE LION-HEADED EAGLE, IM-DUGUD, WITH TWO STAGS, RESTORED FROM FRAGMENTS AND RECENTLY PLACED ON VIEW AT THE BRITISH MUSEUM—A PANEL 8 FT. LONG BY 3½ FT. WIDE.



A CAT TIED TO ITS MISTRESS'S CHAIR-LEG IN ANCIENT EGYPT: A FRESCO FROM THE TOMB OF MA'Y, HARBOUR-MASTER OF THEBES (C. 1470 B.C.).

ONE of the most remarkable of the recent acquisitions of the British Museum has now been placed on view in the upper Assyrian Gallery—the great copper relief of the early Sumerian period (c. 3000 B.C.), discovered by Dr. H. R. Hall at Tell al 'Ubaid in Babylonia in 1919, and now put together from its original fragments, with necessary restoration in parts; a work of two years' careful study and laborious reconstruction. The relief is a great panel of copper, 8 ft. long by 3 ft. 6 in. high, in a rectangular framework, within which is the figure of Im-dugud or Imgig, a lion-headed eagle conceived as the mythological "storm-bird" of the god Ningirsu, seizing two stags. The lion-head of Im-dugud had disappeared when the relief was found during the British Museum excavations directed by Dr. Hall at Ur of the Chaldees, and at 'Ubaid, and has been restored in accordance with other smaller

[Continued below.]



THE WAYS OF CATS UNCHANGED IN 3000 YEARS: A FRESCO FROM THE TOMB OF THE ASTRONOMER NAKHT—A CAT UNDER ITS MISTRESS'S CHAIR EATING A FISH.



FESTAL CUSTOMS OF ANCIENT EGYPT ABOUT 3350 YEARS AGO: A LADY BEING ADORNED BY HER HANDMAIDENS FOR A BANQUET SPREAD WITH DISHES OF FOOD, A LOVING-CUP, AND WINE-JARS DECKED WITH VINE-BRANCHES AND DATES—A THEBAN FRESCO.



A FRESCO FROM THE TOMB OF THE VIZIER REKHMIRE (C. 1450-1440 B.C.): MINOAN AMBASSADORS BRINGING GIFTS OF VASES AND A COPPER INGOT TO THE COURT OF THUTMOSIS III. OR AMENHOTEP II.

[Continued.]

representations of the demon-bird already known; but his wings and body were complete, though in fragments, and have been put together. The two stags were complete except the head of one, which has been restored after the other, preserved in its entirety, with most of its huge antlers of many tines. They stand free from the frame and overlap it, an arrangement otherwise unknown in early art. The heads of the stags are fine examples of Sumerian animal representations, but the bodies, which are practically in the round, are unduly elongated to fill up the space beneath the birds' wings. The whole relief is perhaps the largest and most remarkable example of Sumerian metal-work that has yet been discovered, is a great treasure of early art, and is a notable addition to the treasures of the British Museum. It is supposed to have been placed originally over the door of a temple. In the lower Egyptian Gallery there has also been placed on exhibition a series of facsimile copies, made by Mrs. N.

de Garis Davies, of Egyptian wall-paintings of the XVIIIth and XIXth Dynasties in the tombs at Thebes. These were executed by Mrs. Davies for Dr. Alan H. Gardiner, who has placed them on permanent loan in the Museum. They comprise scenes of various kinds, from the arrival of Minoan Cretan ambassadors with gifts of great gold and silver "Vaphio" cups at the Egyptian Court, and portraits of the owners of the tombs, to pictures of pet cats beneath their mistress's chair. The oldest of the originals dates about 2000 B.C., the latest about 1250 B.C.; the majority belonging to the fifteenth century B.C. They give an excellent idea of the tomb-decoration of that time, the most flourishing period of Egyptian civilisation and art. Mrs. Davies's pictures have been executed in the same method of tempera painting as the originals, and in colour and feeling have entirely captured the spirit of the originals, so that they are the most successful reproductions of ancient Egyptian painting that have ever been made.



## BOOKS OF THE DAY.

OLD phrases, like old men, become superannuated, as the younger generation advances with its new methods and its new inventions. Thus the expression "by land and sea" does not nowadays convey its former sense of completeness in relation to war and adventure. We have learnt to add a third element, and say "by land, sea, and air." My books this week cover experiences in all three spheres of activity.

Beginning with the latest-won medium of travel and discovery, I take "THE FIRST FLIGHT ACROSS THE POLAR SEA." By Roald Amundsen and Lincoln Ellsworth. With additional chapters by Joh. Höver, Hj. Riiser-Larsen, Gustav Amundsen, Finn Malmgren, and B. L. Gottwaldt, thirty-nine illustrations and a Chart. (Hutchinson; 21s.) The story of this great expedition, from its inception to its triumphant conclusion, is here told, with the simplicity and good-humour that belong to men of action, in a book that takes rank among the classics of exploration. The actual passage over the Pole happened to occur on Ellsworth's forty-fifth birthday, which was duly celebrated. Here comes the supreme moment—

"Ready with the flags."

Riiser-Larsen knelt and through the open window followed the sun with his sextant.

"Now we are there."

Out flew the beautiful double-sewn silk Norwegian flag. . . . It landed correctly, fixing itself in the ice, and the light breeze unfolded the Norwegian colours. Amundsen at the same moment turned round and grasped Wisting's hand. No word was uttered; it was unnecessary, for these two men's hands planted the Norwegian flag at the South Pole on the 14th of December, 1911.

Then the Stars and Stripes flew out. It was with an extraordinary, quite indescribable feeling that Ellsworth undertook this task. When again will a man plant the flag of his country at the Pole on his birthday? Not for many a year perhaps. Lastly, Nobile threw down the Italian flag. Thus all three flags stand a few yards apart as near the Geographical North Pole as human beings can determine with instruments. It was then 1.25 Greenwich time on the 12th of May, 1926.

One of the by-products of last year's General Strike (just ended this time last year) was that Amundsen was able to anticipate a British effort to fly over the North Pole, just as he had forestalled Scott at the South Pole. This we learn from "UNDER SAIL IN THE FROZEN NORTH." By Commander F. A. Worsley. With a Preface by Grettir Algarsson. Fully Illustrated. (Stanley Paul; 18s.) The British Arctic Expedition of 1925, chronicled in this delightful book, had been originally planned as one by aeroplane, the intention being "to fly to the Pole, crash the machine there, and sledge back." As the aeroplane was not ready in time, however, it was decided to postpone the Polar flight until 1926. "On the return of the expedition," writes Mr. Algarsson, "I commenced the organisation of a new flight. . . . Then, when our plans were on the eve of completion, the General Strike came and stopped everything. During the strike Amundsen and Byrd did the job. The flight of Amundsen's 'Norge' is an epic which will go down in the history of both Polar exploration and flight."

Mr. Algarsson's name is no bar to the British character of the enterprise. "Grettir Algarsson [we read], who raised the funds and organised the expedition, was born in British Columbia of Icelandic parents, but was adopted at birth and brought up by the Davidsons—a fine Scottish family." Algarsson, in his turn, pays a warm tribute to Commander Worsley, the "Skipper" of the good ship *Island* (formerly *Lady of Avenel*). "It was to his splendid seamanship that the expedition owed its success."

The outstanding feature of the enterprise is expressed in the first two words of the title. "This is the story," says the author at the outset, "of sails' last unaided battle with the Polar pack." And what of the results? "We had proved that the submarine plain extended 200 miles further to the north, had rectified the easternmost coast of Spitzbergen, and corrected the variation of the compass between Spitzbergen and Franz Josef Land. Without engines, in Tennyson's words, 'We sailed where ship had never sailed,' in what was probably the final triumph of British seamanship under square-sail in the pack-ice."

From the wings and sails of Arctic adventure I turn to a flotilla of books flying the White Ensign, three being personal records of Service experience afloat, in peace and war; the fourth a re-affirmation of the Navy's vital

importance to the nation and the Empire. No one can spin a yarn so well as "the sailor home from sea," and each of the reminiscent volumes is rich in humorous anecdote, especially "COMMANDER, R.N." By Commander G. B. Hartford, D.S.O., R.N. (Retired). With eight Drawings by Lieutenant-Commander Arthur Watts. (Arrow-smith; 10s. 6d.) Typical of his stories are those illustrated on the cover and in the frontispiece, showing respectively an Engineer-Lieutenant who unwittingly called his Commander-in-Chief a fool, and an A.B. (in a vessel carrying an Admiral and his family to Bermuda) who, while cleaning the ship's side, found himself inadvertently looking through the porthole of the governess's cabin.

Commander Hartford's book is of particular value just now for the chapter on China, whose "witchery" lured him back after his retirement. He thinks the Powers should intervene to enforce electoral government in the interests of the suffering population. He also has much that is interesting to say about the German Navy, its

year's retirement) includes

chapters on the Dardanelles which Admiral Sir John de Robeck has described as "full of interest to me and . . . thousands of others who took part in the Gallipoli campaign." In one of these chapters we hear much of the "Q" or Hush-ships, "which might be likened unto wolves in sheep's clothing," and accounted for some ten "U" boats. In the final chapter, which also describes the German naval surrender, there is a suggestive comment on the fact that four British ships mysteriously blown up by internal explosion during the war all came from the same home port—Chatham. "Possibly at some future date," says the author, "something will be made known . . . Storer Clouston's novel, *The Man from the Clouds* describes a case very similar to that of the *Vanguard*."

I was reminded of an incident in another story of Clouston's—"The Lunatic at Large"—by the following passage in "KNOCKING AROUND." By Frank H. Shaw. With four Illustrations. (Cassell; 10s. 6d.) The speaker was the boatswain of a cargo tramp, to whom the author, then a boy of eleven, having been for a trip in her, expressed an ambition to be a sailor, and the old boatswain said: "Have ye such a thing as a bath-room in your house at home, sonny?" The reply being "Yes," the old salt continued: "Before you ever thinks serious of going to sea, boy, you ask yer father . . . to take yer into the bath-room, where he won't make a mess, an' cut yer throat." Nevertheless, he did go to sea, and this breezy book is one of the results. In the course of his career he saw the transition from sail to steam, and voyaged four times round the world in a wind-jammer.

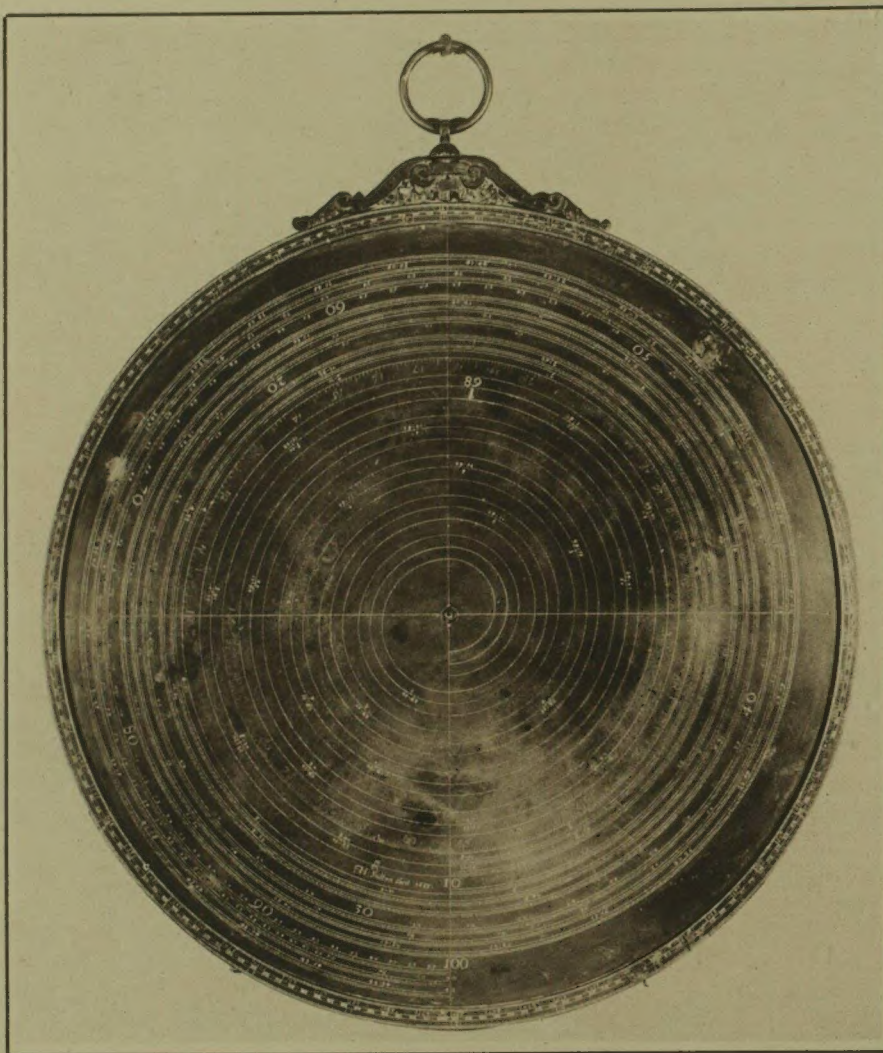
It was after he had for some years exchanged the rope for the pen (and, incidentally, had written a book called "First at the Pole," shortly after Peary's successful adventure) that the war came, and eventually, after some experiences with the Army and kite-balloons, drew him back to the sea. His work as a naval officer took the form of commanding a "Q" boat, and the chapters describing it are rich in thrills. But his book has another element besides excitement—the element of denunciation. He is a vigorous and often bitter critic of military authority, of the "ruling caste," of the attitude of the "regular" towards the "civilian helper." Although he served under the White Ensign, his heart was with his old colour:

We encountered many, and very many, honest British merchantmen, steaming sturdily towards the besieged Motherland; indomitable. Ship by ship, line by line, they stormed past. . . . and at each ship's stern showed the smoke-blackened Red Ensign. . . . Let there be no mistake—the merchant service won the war by its grim endurance; and many an R.N.R. officer, doomed by circumstances to tedious routine duties in idle battle-ships, counted himself traitor to his cloth in that he had not continued to serve the old Red Duster.

The work of the Merchant Service in the war is probably nowhere better appreciated than in the Navy. That the Senior Service itself still remains Britain's "sure shield," upon which, "under the good Providence of God, the wealth, safety, and strength of the Kingdom chiefly depend," is cogently maintained in "THE NAVY OF TO-DAY." By Sir George Aston. With an Introduction by Admiral of the Fleet Earl Jellicoe. (Methuen; 3s. 6d.) The author's principal object is to dispel any popular delusion that the Navy, owing to the progress of aviation, is not, as of old, our "all in all," and that, as Britain is "no longer an island,"

our Fleet is—to put it vulgarly—"a washout." Lord Jellicoe hammers the last nail into the coffin of that dangerous fallacy. "There is as yet no sign that the advent of air power will in any way minimise the importance of sea communications to the Empire."

I began this review with a promise of adventure by land, sea, and air. The land, I fear, has come in rather a bad third. I must make amends another time, when dealing with such works as "AN ASIAN ARCADY." The Land and Peoples of Northern Siam. By Reginald Le May. Illustrated (Heffer, Cambridge; 21s.); "IN BRITISH MALAYA TO-DAY." By Richard J. H. Sidney. Illustrated (Hutchinson; 21s.); "THE LONG OLD ROAD IN CHINA." By Langdon Warner. Illustrated (Arrow-smith; 16s.); "SOUTH SEA SETTLERS." By J. R. Grey and B. B. Grey. Illustrated (Arrow-smith; 15s.); and "ISLANDS NEAR THE SUN." Off the Beaten Track in the Far, Fair Society Islands. By Evelyn Cheesman. Illustrated (Witherby; 12s. 6d.). I could mention more; but these, I think, should last the most voracious reader at least a week.—C. E. B.



THE REVERSE SIDE OF QUEEN ELIZABETH'S ASTROLABE: THE EARLIEST-DATED SPIRAL SLIDE-RULE KNOWN, CONSTRUCTED ON IT DURING THE COMMONWEALTH—SHOWING THE SIGNATURE, "H. SUTTON FECIT, 1655," TO LEFT OF THE VERTICAL LINE NEAR THE LOWER END.

In the time of the Commonwealth, Queen Elizabeth's astrolabe (illustrated and described on the opposite page) came into the hands of Henry Sutton, a well-known maker of mathematical instruments. On the blank space at the back he constructed a circular slide-rule, signed and dated 1655, which is the earliest dated "spiral" slide-rule known. Samuel Pepys possessed one, as recorded in his Diary on June 16, 1664. In the late eighteenth century, Queen Elizabeth's astrolabe was in the possession of Dr. William Hyde Wollaston, a President of the Royal Society, who doubtless used the slide-rule for his calculations, and has apparently added an additional "line" to those of Sutton.

By Courtesy of Mr. George H. Gabb, F.C.S.

excessive discipline, and the mode of accepting its surrender. At Port Arthur, before the war, he met Admiral von Spee (of Coronel and the Falklands), who talked of a shooting trip on the Yangtse. Commander Hartford, by the way, is one of those who would "axe" the R.A.F. as a separate service.

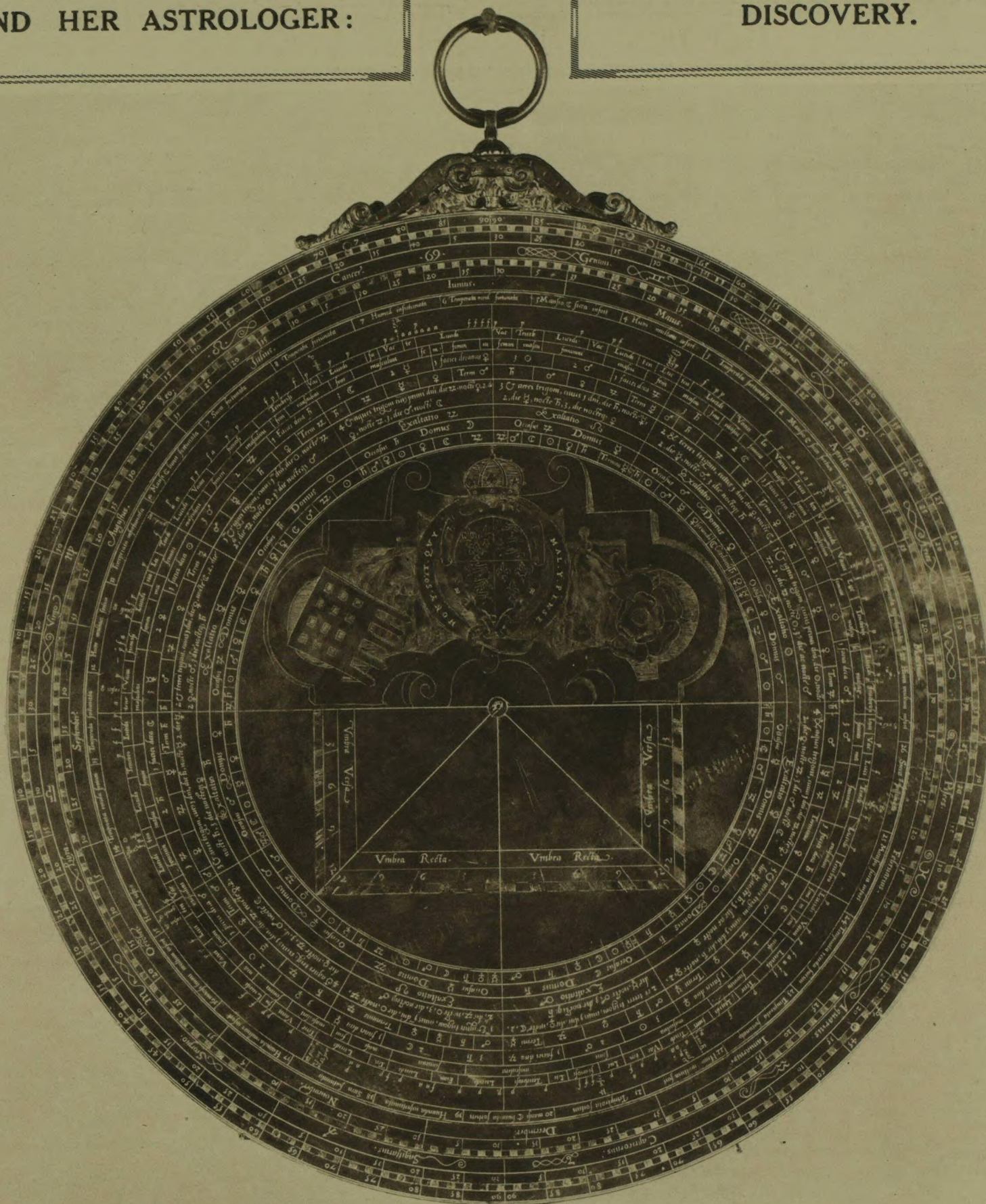
The sailor is run close as a *raconteur* by the doctor, but when a man is sailor and doctor too—another "kind of a giddy harumfrodite"—he is indeed "jolly good company." This applies to "SEAMARKS AND LANDMARKS." Being Leaves from the Log of Surgeon-Captain O. W. Andrews, C.B.E., R.N. Abundantly illustrated. (Benn; 18s.) The book carries rather heavier guns than the last one in the matter of length, scope, and detail—is, in fact, a full-dress autobiography, taking us to many parts of the world, from the Mediterranean to the South Seas. A curious feature of the volume is that (in my copy at least) there is no list of contents—an omission that makes the tracing of salient passages rather troublesome.

The war section (the author rejoined the Navy after a



# QUEEN ELIZABETH AND HER ASTROLOGER:

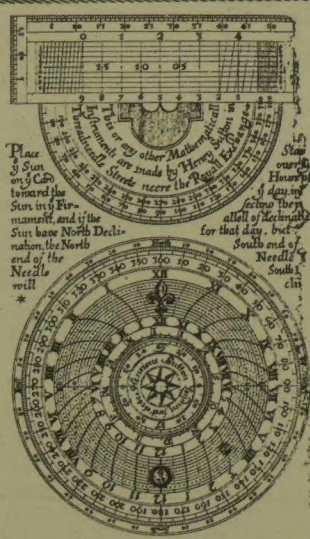
# A REMARKABLE DISCOVERY.



AN ASTROLOGICAL ASTROLABE DESIGNED FOR QUEEN ELIZABETH BY HUMPHREY COLE WITH HER ARMS, AND DIVIDED INTO THAT MAY HAVE INFLUENCED MOMENTOUS POLITICAL

ELIZABETH BY HER ASTROLOGER, DR. JOHN DEE, ENGRAVED THE TWELVE "HOUSES" OF ASTROLOGY: AN INSTRUMENT DECISIONS, ACCORDING TO "PREDICTIONS" OF THE PLANETS.

We illustrate here (and on the opposite page) an object of extraordinary interest recently discovered by Mr. George H. Gabb, F.C.S., the well-known authority and collector of historical scientific instruments. "It is," he says, "the original astrological planisphere of Queen Elizabeth, and is an important contribution to our knowledge of the part astrology played not only in her domestic affairs, but also in those of the State. The complete instrument (the rete and alidade are missing) may be described as an astrological astrolabe, and was doubtless designed for the Queen's personal use by her astrologer, Dr. John Dee, and engraved by that master-craftsman, Humphrey Cole, 'Dye Synker' at the Royal Mint in the Tower. The planisphere is 13.7-8 in. in diameter. In the centre are engraved the arms of Elizabeth, around which, divided, and arranged in concentric circles, are the twelve 'houses' of Astrology: Life, Health, Fortune, Marriage, Death, and so on, with the months and signs of the Zodiac, and the divisions filled with Latin astrological terms to indicate the

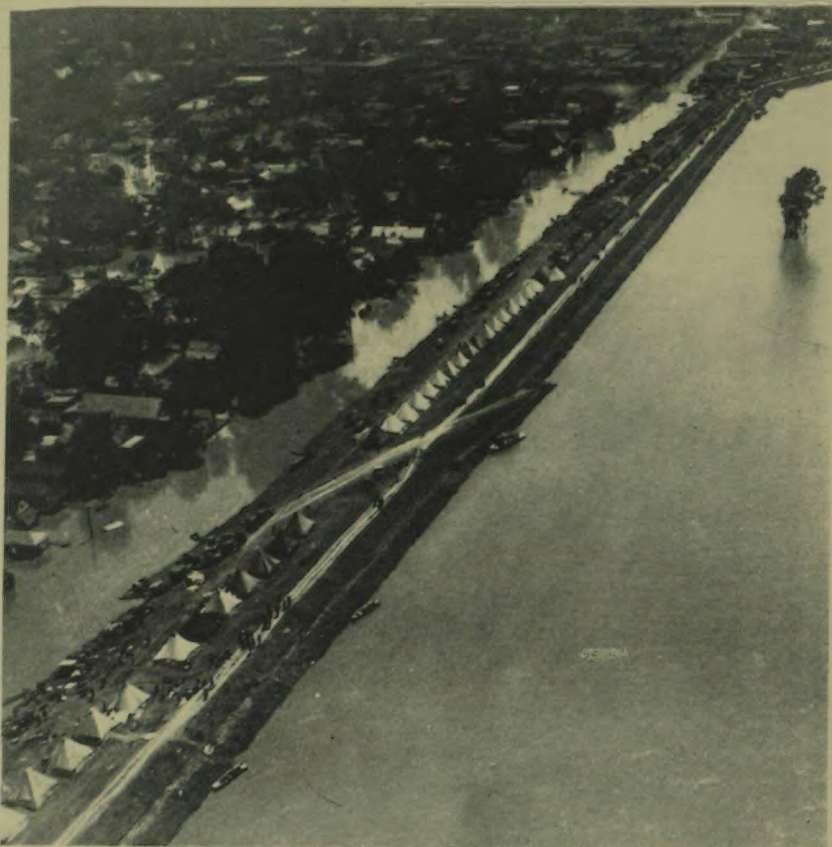


THE 1654 TRADE CARD OF HENRY SUTTON, WHO CONSTRUCTED THE SLIDE-RULE (ILLUSTRATED OPPOSITE) ON QUEEN ELIZABETH'S ASTROLABE.

omen—*fortunata* or *infortunata*—of the planets. . . . With the modern revival of the cult in what may be broadly described 'Occult Science' in its various phases, the romance of Queen Elizabeth's relation with her astrologer has become a subject of popular and increasing interest. As early as 1553, when she was twenty, living at Woodstock, Dr. Dee corresponded with her, and cast her horoscope. At the request of Robert Dudley, he calculated, by astrological means, the day most auspicious for her coronation—January 14, 1559, and from that time and throughout her long reign, to the year of her death in 1603, he was her constant consultant and adviser on what the planets foretold. Who can say what momentous decisions she may have made by those means?" In Cromwell's time the instrument came into the hands of Henry Sutton, who in 1655 constructed on the back the slide-rule illustrated opposite. Henry Sutton's trade card was exhibited also at the Royal Society's *Conversazione* in Burlington House on May 11. It is in Mr. Gabb's collection.



# FLOODS FOLLOWED BY EARTHQUAKE: THE GREAT MISSISSIPPI DELUGE.



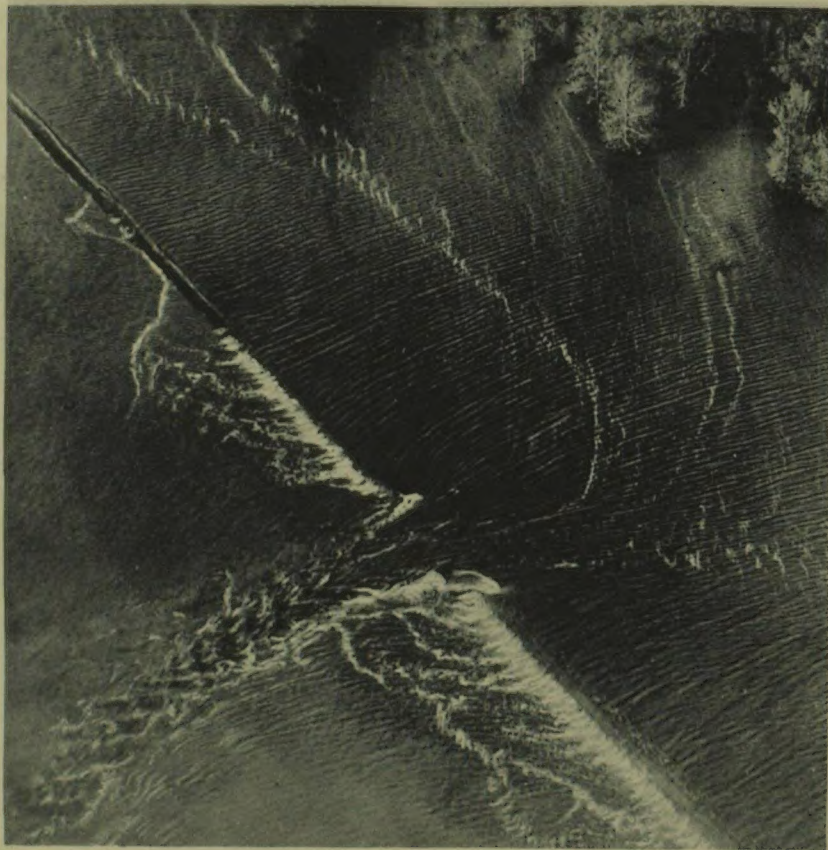
SCENES OF THE GREATEST FLOOD ON RECORD IN AMERICA: REFUGEES ON A LEVEE (EMBANKMENT) AT GREENVILLE, MISSISSIPPI, WAITING TO BE TAKEN OFF IN BOATS—AN AIR VIEW.



AN "ARARAT" OF THE MISSISSIPPI DELUGE SEEN FROM THE AIR: AN INDIAN MOUND NEAR GREENVILLE, AND OTHER HILLOCKS, ISLANDED BY THE FLOOD AND OCCUPIED BY CATTLE.



EFFORTS TO PREVENT A LEVEE BREAKING AT LITTLE ROCK, BY SACKS OF EARTH THROWN INTO CRACKS: A SCENE TYPICAL OF WORK IN WHICH THOUSANDS HAVE TOILED TO STRENGTHEN EMBANKMENTS.



A LEVEE OVERWHELMED AT A POINT SINCE VISITED BY EARTHQUAKE: AN AIR VIEW OF THE FLOODED MISSISSIPPI POURING THROUGH A BREACH IN THE DYKE AT NEW MADRID.



MULES AND CATTLE GATHERED FROM MILES AROUND ON THE SLOPING SIDE OF A LEVEE AT GREENVILLE: THE ANIMALS GRAZING IN COMPARATIVE SAFETY AND UNCONSCIOUS OF DANGER AMID THE FLOODS.

The vast floods of the Mississippi and its tributaries (previous illustrations of which appeared in our issue of May 7) have not yet abated at the time of writing. A big new break in a levee occurred on May 3 at Millikens Bend, and there have since been added to the disaster the terrors of earthquake. Two slight shocks occurred on May 7 in a region, 300 miles across, of which the centre is at New Madrid, in the south-east corner of the State of Missouri. Here was taken the remarkable air photograph (lower left, above) showing the river pouring through a breach in the levee, or embankment. Earthquake shocks were also felt in Illinois, Kentucky, Tennessee, Arkansas, and Alabama, and, though no one was hurt and little damage was done, it was feared that any more serious shock might affect the levees. At New Orleans on the same date there was a slight reduction of the flood level (one-tenth of a foot in twenty-four hours), and official opinion considered that the city had more than an even chance of escaping a break in the levee. The Mississippi had been roaring past the city at a height of over 20 ft. within a few inches of the top of the levee. Everywhere along the flooded river thousands of people worked desperately to strengthen the

embankments. The extent of the calamity has been enormous. By May 6 the Red Cross was caring for over 323,000 refugees from a flooded area half as big again as Wales. In Louisiana alone the material damage exceeds £12,000,000, and nearly 240,000 people were homeless. The population showed wonderful courage. A barber displayed a placard reading, "Noah stood it—why worry?"



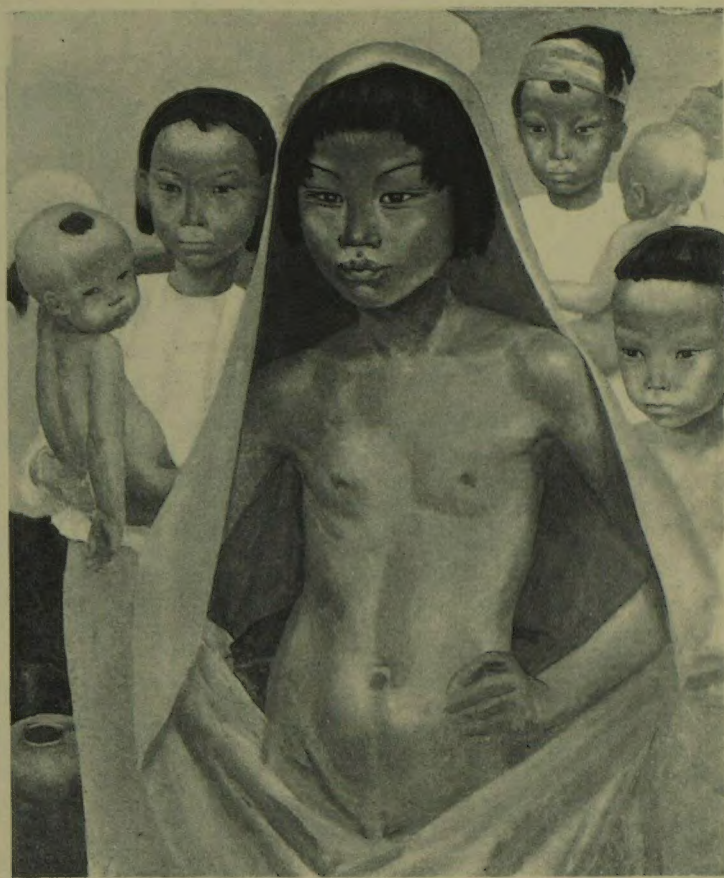
## MRS. DOD PROCTER'S WORK IN BURMA:

PICTURES BY THE PAINTER OF "MORNING."

By COURTESY OF THE ARTIST. (ARTIST'S COPYRIGHT RESERVED.)



"THE WASHING PLACE ON THE IRRAWADDY": AN INTERESTING STUDY OF BURMESE LIFE BY MRS. DOD PROCTER, WHOSE ACADEMY PICTURE, "MORNING," HAS BEEN BOUGHT FOR THE NATION.



"BURMESE CHILDREN BY THE IRRAWADDY," BY MRS. DOD PROCTER: TYPES AKIN TO THOSE IN MR. ERNEST PROCTER'S "THE WATCHERS," BOUGHT BY THE FRENCH GOVERNMENT.



"A MANDALAY DANCING GIRL": A REMARKABLE PAINTING DONE IN BURMA BY MRS. DOD PROCTER, REMINISCENT OF THE BURMESE DANCERS AT WEMBLEY.



"A BURMESE GIRL," BY MRS. DOD PROCTER: ONE OF THE PICTURES PAINTED DURING A VISIT TO BURMA, WITH HER HUSBAND, TO DECORATE A CHINESE MERCHANT'S PALACE.

Mrs. Dod Procter and her husband, Mr. Ernest Procter, may be said to have sprung into fame simultaneously. Her Academy picture of a sleeping girl, entitled "Morning," which evoked a chorus of praise from the critics as an outstanding work of the year, was bought by the "Daily Mail," and is to be offered by that paper to the Tate Gallery as a gift to the nation. Mr. Ernest Procter's picture, "The Watchers" (a group of Asiatics), was recently purchased by the French Government at an exhibition of British art in Paris. Both these pictures were reproduced in our last number. Those given above, and "The Watchers," resulted from Mr. and Mrs. Procter's visit to Burma some years after the war.

"My husband and I," she told an interviewer, "had a remarkable time in Burma painting in the palace of the rich Chinese merchant, Ching Tsong. Working under us were Chinese, Indians, and Burmese. These workers had never before seen a woman artist, and I was an object of great curiosity." Mrs. Procter, whose maiden name was Dod Shaw, is of Irish-Scottish descent, and was born at Richmond, Surrey. She studied first at Tavistock, and then at the Newlyn School of Mr. Stanhope Forbes, R.A. She first met her husband in Paris, where they were married. Later, they returned to Newlyn, where they set up their own art school and have become leaders among the Cornish group of painters.



# At the Sign of St. Paul's

By JOHN OWEN.

The Pragmation of St Paul's at the close of the 13th Century. Marketing and trading of all kinds were carried on in the Church itself.

French Polish. The first part of May is being passed in polishing up for the welcome visit of the French President. We should have to go back a very long way for the first example of these exchanges between England and France. Such visits have not always seemed as impressive in retrospect as they appeared at the time. Readers of Mark Rutherford will remember the bitter irony of his picture of the reception of the restored Bourbon by our George IV., and of the progress through London of the "Divine Couple." But the best-remembered exchange of courtesies remains still those two visits so subtly contrived by Thomas Wolsey.

Wolsey had the best of reasons for wishing to conciliate the King of France. His whole performance at the time was a piece of apparently brilliant scheming. There had been an election of Emperor, the candidates being Charles of Aragon, Austria, and elsewhere, and Francis of France. Wolsey proposed our Henry VIII., with no hope of a victory, but merely to acquire such an influence with the other candidates that they would help him into the Papal See when it should become vacant. Charles was appointed; soon afterwards he put his head close to that of Henry, at the moment attracted to his young nephew; and Wolsey became alarmed. The French must be drawn closer to the English throne, and so France was invited to England, and the Kings met at Dover. The details of the visit have long been forgotten; its interest resides in the fact of the return visit which it prompted; and that, taking place at Guisnes in scenes of the greatest magnificence, has come down to us with a grandiose title that has never failed to fascinate nurseries in the course of initiation into English history—the Field of the Cloth of Gold.

Playing the Game.

However gloomy we may feel for our country, the hopes of some of us always revive when we see once more the opening of the cricket season. For as long as we play cricket we are safe: we are only flannelled fools when we are not in flannel. Cricket is not only our greatest game; it is so much our greatest game that all the others, even the best of them, are nearer to puss-in-the-corner and tiddly-winks than they are to cricket. The first cricket was played very much as the best backyard cricket is played to-day—with one stump; such complexities as three stumps with bails only came afterwards as a result of the discovery that the ball could pass between two stumps which, separated by six inches with a cross-bar, must have had the appearance of miniature goal-posts. A few years ago a good deal was scribbled about cricketers who write. But nearly every man who writes writes best when he writes about cricket. I suppose he can't help doing so. If the editors of the "Outline" histories were to take in hand cricket, they would find a large and brilliant literature at their disposal. A good description of a first-class—or, for that matter, of an any class match—is in itself literature. And it can be as full of clichés as it likes, provided they are those approved clichés that are part of the language. The average reader prefers a good reporter any day to an advertised "brilliant journalist" who has never played cricket and inspects some great national cricket occasion for the first time.

A Gale.

A well-remembered writer of other times was Henry Gale. Gale shows at the beginning of his book on cricket that he had a true sense of proportion. "Three great

national County events occurred in the year 1829. (1) The Catholic Bill passed. (2) The Duke of Wellington and Lord Winchelsea fought a duel. (3) Your humble servant first heard of cricket, and saw a match from a stand erected by the gardener

has divested himself of his wig for the sake of coolness." And he adds what certainly he took not only for a diverting, but for a highly daring footnote, "Why don't the ladies do the same at croquet?" Well, so far as the modern tennis girl goes, she has

divested herself of a good deal of her wig. The batsman in this old print wielded a "curbed club, like an old-fashioned dinner-knife in shape, and, judging from his attitude and the position of scorer (notching the runs on a stick), who sits on the ground and occupies point's place, on-hitting must have been the only thing known." Gale thought cricket had its origin in the old game of "cat and dog," and "tip cat." Having dusted a few histories, he scolds Master Young England for manifold faults—including a lack of modesty. "You ought to have heard the modest way in which men like old John Bowyer, Wenman, the old Kentish wicket-keeper, the late Fuller Pilch, and men of that class used to speak of their cricket. They all worshipped the game for the glory of it, and they didn't talk of what they did, but what *their County* did." Gale did not like reporter's English, but if he lived to-day he would probably agree that there is one kind of reporter's English that does very well. We don't want subjective accounts, however brilliant; we don't care a no-ball what the reactions of the observer are to Woolley's century; we want to know what Woolley did, and how he did it. There are to-day half-a-dozen first-class writers who have made their reputations in other than cricket fields, but who also love cricket and understand it. They are the best people of all to read, but if we cannot have them we have no objection to a good reporter.

Roses All the Way.

There have been the usual elections of May Queens and Rose Queens. Perhaps it is not remembered that one of the most famous of old customs of the month of May, the Tribute of Roses, was founded precisely seven hundred years ago. It was in 1227 that Blanche, Regent of France, came to Poitiers to deliver a judgment. Pleading before her was the young Count de la Marche. De la Marche won his case with the most brilliant success, and, being asked by the Queen how he had been enabled to do so, he answered that an angel had whispered to him. By the "angel" he intended Marie, daughter of Pierre Dubinsson, President of the Court, to whom he had paid what is technically known in romances as "assiduous court."

The lady had firmly refused him on the ground that lawyers' daughters must not aspire to the nobility. When the Count neglected the cause he was to plead in order to pursue the beautiful Marie, she sharply "told him off." Accepting reproof, he went back to his brief, finally to win what was held to be a great victory for Justice and Equity. Having given her decision, the Queen Regent raised the President to the peerage, bade Marie marry the Count, and finally ordered that, in memory of that day, a tribute be paid to "My Parliament." Asked what form this tribute should take, the romantic Regent, looking about her, discovered the garden of roses. "The tribute," said she, "shall each year be paid in roses." And for three centuries and a half the tribute of roses was duly delivered.

## To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science. Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome and pay well for all outside contributions published by us, and, in the event of any contributions being unsuitable for "The Illustrated London News," we will, at the request of the sender, pass the material to our own distributing agency, in order that it may have a chance of being placed elsewhere.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 15, Essex Street, Strand, London, W.C.2.

against the garden hedge." He became a cricketer for life. Long afterwards, he says, people thought him mad on cricket, and would even write to some cheap sporting page to prove him wrong, "shielding themselves under a *nom-de-plume* according to the custom of the penny-a-liners." Gale set himself to imagine Dr. Johnson on cricket: "Sir, cricket is a manly game, demanding exercise of patience and temper, combined with some danger, and therefore requiring courage. The two men at the wickets are viceroys, who alternatively rob each other's kingdom. . . . It is a sport which . . . ought to be supported by the bishops and clergy. . . . Sir, if I had been a bishop I should have played cricket." "Didn't we do so?" might have protested many doughty dioceses with long memories of great things done at Lord's. At the time he wrote, Gale calculated that cricket would be about 125 years old. He recalls an old print, and points out that "the wicket-keeper



## RHODODENDRONS LIKE SNOW UPON A MOUNTAIN: THE WILD PLANT AT 12,000 FT.

PHOTOGRAPHS BY GEORGE FORREST.



WHITE RHODODENDRONS IN A NATURAL "PARK": DWARF RHODODENDRON FORTUNEI IN OPEN PINE FOREST ON THE LICHANG RANGE AT A HEIGHT OF 12,000 TO 13,000 FT.



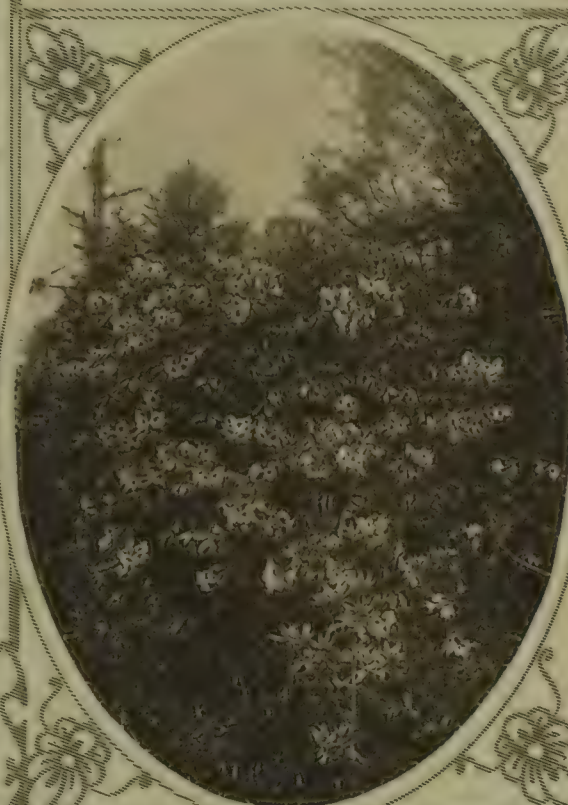
A "PURE" RHODODENDRON FOREST SINCE WIPED OUT BY DROUGHT: A FLORAL PARADISE AT 11,000 TO 12,000 FT. ON THE SUNG-KWEI RANGE.



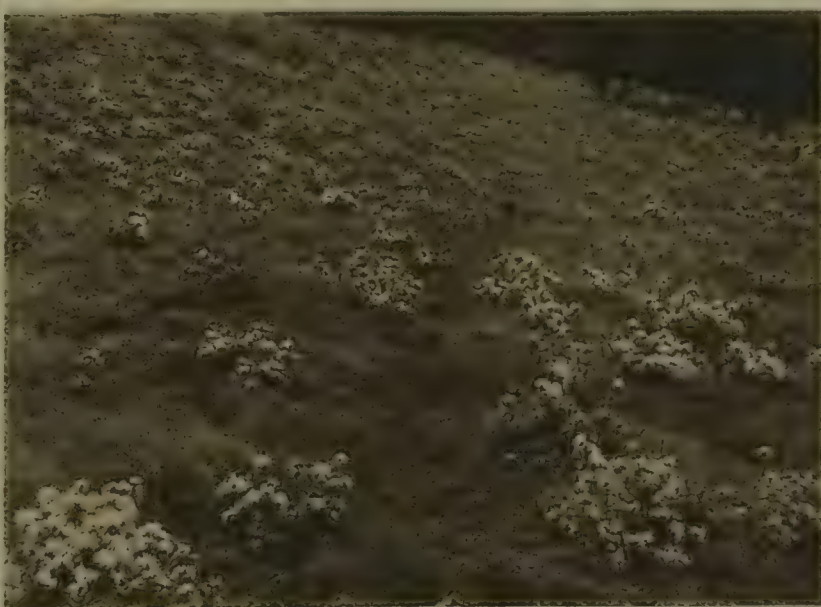
THE LARGEST TREE RHODODENDRON, SEEN IN COMPARISON WITH A HUMAN BEING: A 30-FT. SPECIMEN OF RHODODENDRON FICTOLACTEUM.



OF A SOFT, CLEAR YELLOW COLOUR: FLOWERS OF RHODODENDRON LITIENSE, SHOWN IN THE ADJOINING PHOTOGRAPH (ON RIGHT).



A 6 TO 8 FT. SHRUB, GROWING AT THE EDGE OF LARCH FORESTS AT 12,000 TO 13,000 FT.: RHODODENDRON LITIENSE.



A VERY DWARF AND FLORIFEROUS FORM, ONLY 9 TO 14 INCHES HIGH, WITH FLOWERS OF BRIGHT CERISE PINK: RHODODENDRON RACEMOSUM COVERING A MEADOW SLOPE AT 12,500 FT. ON THE SUNG-KWEI PASS.



IN A NATURAL RHODODENDRON "PARK" ON THE SUNG-KWEI PASS AT 11,000 FT.: RHODODENDRON YUNNANENSE, A SHRUB 12 TO 18 FT. HIGH, HAVING WHITE FLOWERS TINGED ROSE, WITH OLIVE-GREEN MARKINGS.

Now that "rhododendron time" has come again in the London parks, it is interesting to visit in imagination, with the aid of these excellent photographs, a wonderful region in the Far East where these most spectacular of flowering shrubs grow wild in limitless profusion. "All the pictures were taken," writes Mr. George Forrest, "on the mountain ranges of north-west Yunnan" (a province of China), and he adds that all the varieties of rhododendron illustrated in them are now in cultivation. We may mention that Mr. Forrest's photographs were shown recently, in the form of lantern slides, at a lecture before the Royal Horticultural Society.



# The World of the Theatre.

By J. T. GREIN.

## THE LONDON STAGE: A FAMOUS AUTHOR'S IMPRESSIONS.

THE great friend of the late Laurence Irving, and, with Molnar, the most renowned dramatist of modern Hungary, Melchior Lengyel, has visited our theatres. To hear an author of such repute and experience express himself freely on the plays and players he has seen would seem of particular interest. So I interviewed him, and anon, in his own words—translated from the German—I reproduce his opinions. Meanwhile, a word about his career. About 1909, Melchior Lengyel's name became known all over Europe. Starting in life as a clerk in an insurance office in a little Hungarian town, his *penchant* towards the theatre induced him to try his hand at playwriting. In his spare time a dramatic critic, he knew the European drama from A to Z, and he felt that he had something to say. But he started modestly with a *pièce d'occasion* at the local Theatre Guild, and its success prompted him to forge ahead. In the theatrical world of Hungary and Austria he became well known by his satire, "Grateful Posterity," a kind of precursor of Bennett's "Great Adventure"; then, after studies in Berlin, he launched "Typhoon" and "The Happy Island"—the former a most dramatic study of Japanese life, and the first effort to dispel the odd notions of Japan due to the "Mikado"; the latter a fantastic idyll.

Both plays succeeded in his native country, in Austria, and in Germany. Sir Herbert Tree heard of "The Happy Island"; Laurence Irving secured "Typhoon." In the same month—practically in immediate succession—the *premieres* took place at His Majesty's and at the Haymarket. But oh, how different was the fate of the two! "Typhoon," skilfully adapted by Laurence Irving and slightly bowdlerised in deference to the susceptibilities of our public (it would not have been necessary in these days), was a triumph—it marked the zenith in "Laurie's" career: his characterisation of the gay Japanese is still unforgettable. "The Happy Island" failed dismally. It was not the fault of the adapter; but the public would not accept the gossamer illusion of the play. It was one of Tree's less happy efforts; it lingered a few days, whereas "Typhoon" was the talk of London.

"Typhoon" knitted a close friendship between Laurence Irving and Lengyel. They planned future collaboration; Laurence was to have "first cry" on all Lengyel's future plays; they were going into partnership in an American tour. Lengyel was booked to accompany Irving and Mabel Hackney on the ill-fated *Empress of Ireland*. Kismet prevented Lengyel from joining his friend. The rest is sad and tragic history.

Lengyel's next great success was "The Czarina"—Doris Keane's trump-card in America, after "Romance." It came to London, and, despite the remarkable performances of Dorothy Dix at "Q," and later at the Lyric—it was but a *succès d'estime*. I saw the play in German and found it a poignant phantasmagoria of the Great Catherine and her times, but somehow, in English, it lacked the fascination of dialogue. In German—and I am assured much more so in Hungarian—the language has a poetic flavour, a stately dignity, which was lost in transit. "The Czarina" is still a permanent repertory play in

many countries—a favourite part of actresses who seek grandiose characters and fervent love-scenes.

"I am not known in London yet," Lengyel said in his quaint, modest, wistful way. "Of my eighteen plays, the best have found no hearing here—and yet 'Antonia' or 'The Dancer' (life of a ballerina), and my latest, 'The Business-Woman,' would be the very thing for your great actresses—I name them in the order of the plays—Delysia, Irene Vanbrugh, and Lilian Braithwaite. I wonder," he said, "whether somebody will discover that 'the author of 'Typhoon'"

theatrical worlds of America and Europe. We know all that is going on in America, and the New Yorkers know all about our doings. European writers do their utmost to further this in the Transatlantic theatrical and film world. Of London theatrical life and conditions, of its newly erected or established theatres and literary tendencies, we know much less than of the American. London is much further from us than New York. What is the reason?

"Is it because American men in the theatre business work quicker? Or because life is more sensational in the American theatrical world? Or perhaps that over there they have more courage to accept new impressions?

"It is quite indisputable that theatrical culture during the last five years has made a great stride in America. But all that is no adequate explanation, for one fact stands out clearly. Of all the sensational New York productions, only one or two can be used for the theatres of Central Europe. In contrast, however, and especially in the last few years, English theatrical literature has had the greatest success on our stages. It appears to me as if the English had taken the lead in a particular kind of important drama, which I would call 'middle-class drama.' This is probably to be explained by the fact that the middle class in England is the most complete; that the English gentleman is, on account of his character, the most suited to write for the stage. This is corroborated by the great successes on the European stage of works by John Galsworthy and Somerset Maugham.

"Plays by these authors are produced in Europe and also in my country, Hungary, with enormous success. I am fully convinced that Mr. Maugham's latest dramatic work, 'The Letter,' which I saw here, will meet with a similar success. It is a perfectly constructed dramatic work with fine moments. I am ashamed to confess that during my present stay in London I had for the first time the pleasure of seeing Miss Gladys Cooper on the stage. I am enthusiastic about her. She is the perfectly ideal exponent of such dramatic heroines. She possesses great personality, and is a fine artist.

"Of the other plays I have seen, Mr. Miles Malleon's 'The Fanatics' interested me immensely. The most striking point about the play is the perfect frankness of the author. He felt the necessity of expounding his new ideas and did so—the best and

finest thing an author can do. Such frankness always finds its way to the public. In Mr. Malleon I recognise one of the most talented of the younger generation of dramatic writers.

"And if, in conclusion, I say that the acting on the English stage is of such a high standard that it is worth while coming to London for that alone, I can only add that, in conjunction with Mr. Galsworthy, president of the Pen Club, who is working for the union and *rapprochement* of all nations, I hope that we shall be able to further the advance of the literature of the English and Continental stages, and to bring them nearer to one another."



MR. ROBERT HALE AS POMPADOUR.



THE BURLESQUE OF "THE RINGER": MISS BETTY CHESTER AND MR. ROBERT HALE IN "THE WRINGER."



THE BURLESQUE OF "BROADWAY": MISS BETTY CHESTER AND MR. ROBERT HALE IN "THE VERY BROAD-WAY."

### REVUE AT THE DUKE OF YORK'S THEATRE: "C.O.D."

has long since done more and done better'! I mean to succeed in London," he added; "London nowadays means the hall-mark of the world." And I, who know some of his later work—notably a wonderful, ethically symbolic war-play in which, he avers, "there is no money, but my 'soul'"—readily agreed that he deserves that hall-mark. He is a man of vision, and, aptly translated, his style alone would be the making of his plays on our stage. At this juncture I popped the question, "Now tell me your impressions gathered during your visit—tell them dauntlessly and in truth." And he said:

"What struck me especially during my visit was that there is a perfect exchange of ideas between the



# THE NUNGESSER ATLANTIC FLIGHT: THE START; AND THE AIRMEN.



THE "WHITE BIRD," IN WHICH CAPTAINS NUNGESSER AND COLI, THE FRENCH AIRMEN, STARTED FROM PARIS TO FLY ACROSS THE ATLANTIC TO NEW YORK: A LEVASSEUR BIPLANE WITH A 450-H.P. LORRAINE-DIETRICH ENGINE—SHOWING THE LANDING-WHEELS THAT WERE SHED AFTER THE START.



THE BEGINNING OF THE GREAT ADVENTURE: THE "WHITE BIRD" IN THE AIR NEAR PARIS SOON AFTER THE START OF THE FLIGHT.



THE AIRMEN AND THEIR "SKULL AND CROSS-BONES": CAPTAIN NUNGESSER (LEFT) AND CAPTAIN COLI, WITH THE DEVICE PAINTED ON THE MACHINE.

Captain Nungesser and Captain Coli, the French airmen, left Le Bourget aerodrome, near Paris, at 5.20 a.m. on May 8, with the intention of making a non-stop flight to New York, in the "White Bird," a Levasseur biplane with a 450-h.p. Lorraine-Dietrich engine. They did not carry wireless, and, after rising, the landing-wheels were dropped. On the morning of May 9 there was an unconfirmed report that the "White Bird" had been sighted over Newfoundland by an American

destroyer, and a later message from New York reported that it had been seen over Nova Scotia. Since that time, up to the moment of writing, there has been no further definite news of the adventure. It will be recalled that when, in 1919, Captain Hawker attempted to fly the Atlantic, he was forced to descend in mid-ocean, and was picked up by a Danish ship; but, as it had no wireless on board, seven days elapsed before the world heard of the airman's safety.



# NEW PHOTOGRAPHS FROM CHINA: THE STREET FIGHTING AT SHANGHAI.



ACTUAL STREET FIGHTING IN THE CHAPEI QUARTER OF SHANGHAI AFTER ARRIVAL OF CANTONESE: CHINESE SOLDIERS IN ACTION—(FOREGROUND) JAPANESE SAILORS READY FOR EMERGENCIES.



A MACHINE-GUN IN ACTION IN A STREET OF THE NATIVE QUARTER AT SHANGHAI, AFTER THE CANTONESE OCCUPATION: CHINESE TROOPS AT A STREET POSITION.



CHINESE POLICE IN SHANGHAI SEARCHING A VISITOR TO THE SOVIET CONSULATE: AN INCIDENT OF A RAID ON THE BUILDING.



REMARKABLY YOUNG FOR HIS GRIM TASK: ONE OF THE CANTONESE OFFICIAL EXECUTIONERS TESTING HIS FORMIDABLE BLADE.



BUILDING HANGARS OF BAMBOO AND MATTING FOR BRITISH AEROPLANES AT SHANGHAI: THE FRAMEWORK, MATERIALS, AND A FINISHED BUILDING.



A PRECARIOUS PERCH, AS OF A SAILOR ON A YARD-ARM: A CHINESE COOLIE FASTENING BAMBOO POLES OF A HANGAR UNDER CONSTRUCTION.



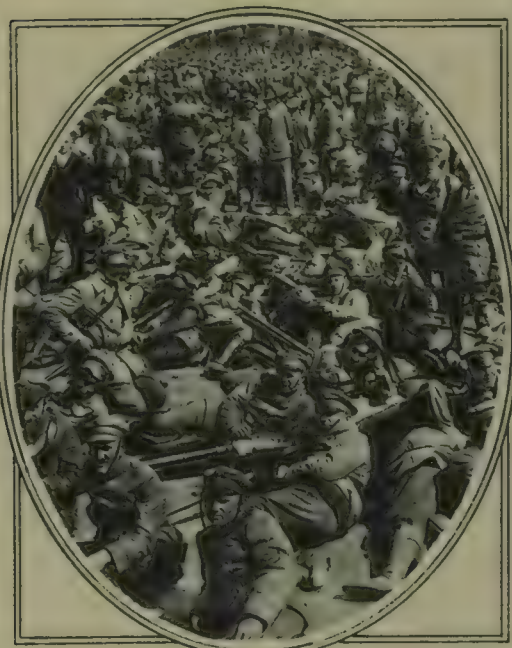
A BRITISH AIRCRAFT-CARRIER AT SHANGHAI: THE "ARGUS," WITH A SEAPLANE SUSPENDED FROM A CRANE.

As photographs from China naturally take some time to reach this country, those above illustrate occurrences there several weeks ago. The British Government's policy in regard to subsequent events was outlined by Sir Austen Chamberlain, on May 9, in the House of Commons. "Not two months ago," he said, "it seemed as if the Southern Party and the Nationalist armies would sweep China from south to north. Nanking has already checked this victorious career, if it has not wrecked it altogether. It has split the Communist wing from the Kuomintang Party, and—most important of all—it has deeply discredited the Communists and their foreign advisers in the eyes of all China. In view of this momentous development, the question of punishment for the Nanking outrages has assumed an entirely new aspect. The Hankow Government which was

responsible for the outrages no longer controls Nanking. The real offenders—the Communist agitators—have been punished by the Chinese Nationalists themselves with a severity and effectiveness of which no foreign Power was capable. In Shanghai, Canton, and other towns, the extremist organisations have been broken up and their leaders executed. . . . The questions of compensation and reparation are on a different footing. . . . Whatever Government emerges from the present confusion north and south of the Yangtze will be held responsible for outrages on British subjects resulting from the civil war, and compensation and reparation will be demanded." The Foreign Secretary also explained why it had been decided that reoccupation of the British Concession at Hankow was at present inexpedient, though fully justified.



# THE GOOSE-STEP AGAIN IN BERLIN: THE "STEEL HELMET" RALLY.



RESTING AFTER THE RALLY BEFORE DISPERSING TO THEIR HOMES: MEN OF THE "STEEL HELMET" LEAGUE IN THE LUSTGARTEN.



CALLED THE "STEEL HELMET" LEAGUE, BUT NOT WEARING HELMETS: PART OF THE GREAT RALLY OF SOME 100,000 MEN (UNARMED) FROM ALL PARTS OF GERMANY.



ARMED WITH A MACHINE-GUN HELD UNOBTUSIVELY BEHIND HIS BACK: A BERLIN POLICEMAN ON DUTY DURING THE RALLY.



THE FOUNDER AND LEADER OF THE "STEEL HELMET" LEAGUE ADDRESSING HIS FOLLOWERS ON PARADE THROUGH LOUD-SPEAKERS: HERR FRANZ SELDT (LEFT) SPEAKING INTO AN AMPLIFIER (ON STAND IN CENTRE).



THREE OF THE EX-KAISER'S SONS (HONORARY MEMBERS OF THE LEAGUE) LEAVING THE LUSTGARTEN AFTER THE RALLY: (L. TO R.) PRINCE EITEL FRITZ (SALUTING), PRINCE AUGUST WILHELM, AND PRINCE OSCAR.



CARRYING BANNERS, DRAPED WITH CRÊPE, OF THE OLD IMPERIAL RÉGIME, BEARING THE GERMAN EAGLE: PART OF THE PROCESSION OF THE "STEEL HELMET" LEAGUE ON THE MARCH IN BERLIN.



THE GOOSE-STEP AGAIN! A SECTION OF THE LONG PROCESSION OF THE "STEEL HELMET" LEAGUE IN THE MARCH-PAST.

About 100,000 men of the Stahlhelm, or Steel Helmet League, gathered from all parts of Germany, took part in a great rally in the Lustgarten at Berlin on Sunday, May 8. The Stahlhelm is a Conservative semi-military association of ex-soldiers, largely composed of "front-line" men who served in the war, reinforced by "nationally-minded" youths. It is said to number in all 613,000 members, forming a reserve army without arms. Despite the name of their league, they do not wear helmets. Each man provides his own uniform. The founder and leader of the League, Franz Seldte, is described as a manufacturer of perfumes, and was formerly a captain in the Reserve. He addressed the

gathering in the Lustgarten through an amplifying apparatus connected with loud-speakers. The political programme which he proclaimed embodies the aims of the Nationalists, including recovery of lost territory, union with Austria, and the return of the former imperial black-white-and-red flag. It seeks to restore Germany to her pre-war supremacy on the Continent, refuses to recognise the provisions of the Peace of Versailles, and demands the restoration of Germany's right to determine the strength and form of her military forces. The question of Monarchy or Republic was not mentioned. Three of the ex-Kaiser's sons—Princes Eitel Fritz, August Wilhelm, and Oscar, attended as honorary members.



## A "RECORD" YEAR IN HOUSE-BUILDING: RAPID CONCRETE CONSTRUCTION.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



## CONCRETE AS A FACTOR IN THE SOLUTION OF THE HOUSING PROBLEM: NEW METHODS OF MOULDING AND ERECTING WALLS.

Public interest in new methods of building, for the solution of the housing problem, has been revived by an important series of articles in the "Times," describing an investigation of the results obtained, severally, in steel, iron, and concrete houses, and the opinions of their occupants regarding them. One firm alone, the writer mentions, has built (or is building) nearly 13,500 concrete houses. "This really vast output within about two years," he says, "has been accomplished by a system of mass production, which can be applied locally wherever required. The plant is simple, and the construction materials—clinker, sand, and cement—are procurable almost everywhere." Summing up, he says: "It is a great mistake to assume that the problem has been solved because the pace has

been accelerated and more houses were built last year than ever before. . . . The lesson from the experience of the new housing is that it should not only be maintained but extended." In the above drawing our artist shows uses of concrete mentioned in a Report of the Committee on New Methods of House Construction. This report emphasised the importance of the shuttering (that is, the mould into which concrete is poured) being so made that it can be used over and over again. Several new forms of metal shuttering fulfil the requirements. Two are illustrated here, as well as some novel methods of erecting concrete houses. In one, cast sections are placed in steel upright frames built into the footings. Another drawing shows the whole side of a small house cast in one piece.



# Europe and the Beginnings of the Great United States.

FROM THE PAINTINGS BY GUSTAVE ALAUX. (COPYRIGHTED.)



OFF THE BARREN  
COAST WHERE  
NOW STANDS  
THE GREATEST  
CITY OF  
AMERICA: HENRY  
HUDSON IN HIS  
LITTLE SHIP,  
THE "HALF  
MOON," PASSING  
THE FUTURE  
SITE OF NEW  
YORK DURING  
A VOYAGE  
FOR THE DUTCH  
EAST INDIA  
COMPANY IN 1609.

THE END OF THE  
GREAT NAVIGA-  
TOR WHO GAVE  
HIS NAME TO  
HUDSON BAY  
AND THE HUDSON  
RIVER: HENRY  
HUDSON, WITH  
HIS SON AND  
SEVEN OTHERS,  
CAST ADRIFT  
IN THE ARCTIC BY  
MUTINEERS  
ABOARD HIS SHIP,  
THE "DISCOVERY,"  
IN 1611, NEVER  
TO BE HEARD  
OF AGAIN.



After a first voyage in search of a north-east passage to China, Henry Hudson again set sail in 1609 for the Dutch East India Company in a small vessel called the "Half Moon," and this time steered towards the north-west. He sailed along the north-east coast of North America, and on September 3 entered the bay where now stands New York. Its site was then only a rocky desert, and, still seeking a westward passage, he sailed 150 miles up the river which to-day bears his name.

In 1610 Hudson left London on his third and last voyage in a little ship of 55 tons called the "Discovery." He still hoped to find a north-west passage to China. He discovered the straits and bay named after him, but his crew mutinied, and a man called Green, whom Hudson had taken on board out of affection, incited the mutineers to abandon Hudson, with his son John and seven other men, in a little boat, and to return to England. This was done on June 26, 1611.



# Europe and the Beginnings of the Great United States.

FROM THE PAINTING BY GUSTAVE ALAUX (COPYRIGHTED.)



AN ARRIVAL AT NEW YORK (THEN KNOWN AS NEW AMSTERDAM) IN THE MID-SEVENTEENTH CENTURY:  
A PRECURSOR OF THE ATLANTIC LINER OFF THE LITTLE PORT THAT BECAME A GREAT CITY.

Settlement on the site of New York was begun by the Dutch West India Company in 1624, and in 1650 the town they founded, named New Amsterdam, contained about a thousand inhabitants. In 1664 it was captured by the British and was granted by Charles II. to his brother the Duke of York (afterwards James II.), from whom it received its new name. The town was retaken by the Dutch in 1673, but the next year was again transferred to the British, who held it until the

revolution. Our picture shows the arrival of a Dutch ship at New Amsterdam in the middle of the seventeenth century. The vessel carries the flag of the Dutch West India Company at her mast-head, and at the stern that of Amsterdam, while the arms of that city are carved on the taffrail. The artist based his reconstruction of the buildings at New Amsterdam, in the background of the picture, on Dutch documents of the year 1671.



## A DUTCH PARALLEL TO MISSISSIPPI LEVEES: THE ZUYDER ZEE DYKES.



AN EMBANKMENT RESEMBLING THE PROTECTIVE "LEVEES" ON THE (NOW FLOODED) MISSISSIPPI, AS AT NEW ORLEANS: THE FIRST NEW "DYKE," OR RAISED CAUSEWAY, CONNECTING NORTH HOLLAND (IN BACKGROUND) WITH THE ISLE OF WIERINGEN (FOREGROUND) AND SHUTTING OFF A PART OF THE ZUYDER ZEE (LEFT) FROM THE OPEN SEA (RIGHT)—AN AIR VIEW.



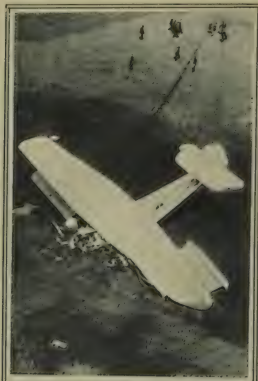
THE FIRST STEP IN THE GREAT ENGINEERING SCHEME FOR RECLAMATION OF THE ZUYDER ZEE: AN AIR VIEW FROM THE OTHER END OF THE DYKE RECENTLY CONSTRUCTED BETWEEN NORTH HOLLAND (FOREGROUND) AND THE ISLE OF WIERINGEN (BACKGROUND)—SHOWING OPEN SEA (ON LEFT), THE AMSTELDIEP CHANNEL (RIGHT), AND (FOREGROUND) CANALS DRAINING POLDERS NEWLY RECLAIMED.

The new dyke shown in these photographs resembles, in its essential features, the levees along the course of the Mississippi threatened and in places demolished by the great flood (as illustrated on page 860 of this number). While they are built to enclose a river, however, the Dutch dyke has been constructed to keep out the sea. It connects the mainland of North Holland with the isle of Wieringen at the mouth of the Zuyder Zee, and forms the first stage in a great scheme of reclamation by which the Zuyder Zee will eventually be drained and rendered available for habitation and agriculture. The next step is the

construction (already begun) of another dyke between Wieringen and Medemblik, farther inland along the shore of the Zuyder Zee. When this is finished the space between the two dykes—known as the Wieringen Lake—will be drained as an experimental polder, and will be the first section reclaimed. East of Wieringen, near the opposite coast of Friesland, are being constructed the sluice-gates which will be the main entrance from the sea to the future canal system. The principal dyke, from Friesland to Wieringen, has been begun near Harlingen, on the Friesian coast. The upper photograph is by Aerofilms, Ltd.



## A WINDOW ON THE WORLD: PICTORIAL



A NEW YORK-PARIS FLIGHT PREVENTED BY A TRAGEDY: THE CRASH OF THE "AMERICAN LEGION."



A GRAND MUSTER PARADE OF THE RED ARMY IN RED SQUARE, MOSCOW, ON MAY DAY: THE MILITARY POWER BEHIND THE SOVIET GOVERNMENT OF RUSSIA.



THE DUKE AND DUCHESS OF YORK LEAVING THE JENOLAN CAVES: A MOTORING TRIP TO ONE OF AUSTRALIA'S GREAT NATURAL WONDERS.



ROYALTY AT A BOAR-HUNT MEET NEAR SEVILLE: (FROM RIGHT TO LEFT) PRINC GEORGE, THE QUEEN OF SPAIN, THE KING OF SPAIN, AND THE PRINCE OF WALES.



HAWKSMOOR HANDED OVER TO THE NATIONAL TRUST AS A NATURE RESERVE AND BIRD SANCTUARY: LORD GREY (LEFT OF TWO FIGURES FACING CAMERA, CENTRE BACKGROUND) RECEIVING THE TITLE-DEED.

Two American airmen, Commander Noel Davis and Lieut. H. Wooster, were killed recently in the giant biplane, "American Legion," which crashed into a marsh near Langley Field. They had intended to attempt in it an Atlantic flight from New York to Paris.—On May 7, Field-Marshal Lord Allenby unveiled the war memorial—an Oriental chapel—in the British military cemetery on Mount Scopus, at Jerusalem, containing the graves of some 5000 British soldiers. It was on Mount Scopus that Titus encamped when he besieged the Holy City.—At the sale of the late Mr. S. J. Wharwell's collection of old armour and weapons at Sotheby's, the fifteenth-century Spanish helmet shown above fetched £3900. The purchaser's name, "Lyttelton," suggested Chicago as its destination. The Spindola sword (illustrated in our issue of April 16) was bought for £3000 by Messrs Duveen, acting, it is said, for an American collector.—The Duke and Duchess of York (who have since performed, at Canberra, the principal ceremony of their Australian tour) visited the famous Jenolan Caves, in the Blue Mountains of New South Wales, on March 31.—In Mexico on April 19, a band of some 500 brigands or rebels derailed a passenger train near Limon, killed all



A GIANT LIZARD FROM CEYLON: THE NINE-FOOT REPTILE ON BOARD THE S.S. "BELGENDLAND," WITH ITS OWNER.

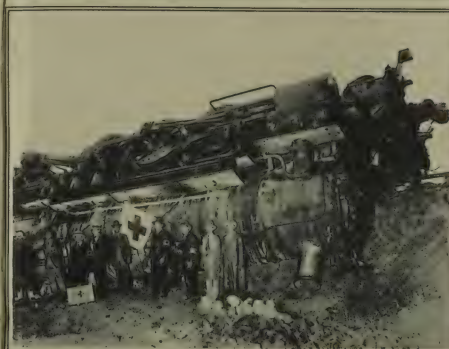
## NEWS OF NOTABLE EVENTS AND OCCASIONS.



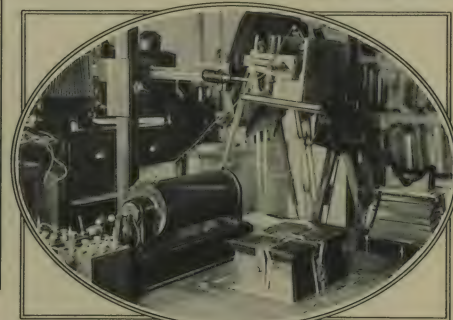
WHERE LORD ALLENBY RECENTLY UNVEILED THE MEMORIAL CHAPEL (SEEN ON THE RIGHT): THE WAR CEMETERY ON MOUNT SCOPUS, AT JERUSALEM.



BOUGHT FOR £3900 AT THE WHARWELL SALE OF ARMOUR AND WEAPONS: A SPANISH HELMET, OR ARMET-A-NONDELLE, OF 1470-80.



THE MEXICAN TRAIN OUTRAGE: THE OVERTURNED ENGINE OF THE EXPRESS IN WHICH SOME 150 PEOPLE WERE MASSACRED, INCLUDING THE MILITARY ESCORT.



THE BOX BELIEVED TO BE JOANNA SOUTHCOFF'S PHOTOGRAPHED BY X-RAYS: AN INTERESTING ATTEMPT TO REVEAL THE SECRET OF ITS CONTENTS.



A GERMAN ACTOR IN A BRITISH NAVAL FILM: HERR STOCK AS "ADMIRAL VON SPEE" TOASTING "OUR GALLANT ENEMIES."



"GREAT LOVERS OF HISTORY AND ROMANCE": THE COMPANY IN A PAGEANT AT THE SPECIAL MATINEE IN AID OF THE "SAVE THE CHILDREN" FUND, AT THE NEW THEATRE.

but six of the military escort of fifty-two, and then entered the carriages, shooting and stabbing passengers. They afterwards burnt the train, with the wounded inside it. The number of dead was given as between ninety-four and 150, including seventeen children. Later, sixty of the assassins were killed in a fight with Federal troops.—A small box, believed to be the famous Joanna Southcott's box, was photographed by X-rays recently at the National Laboratory for Psychological Research. Among the articles within appeared to be a pistol, coins, earrings, a beaded bag, and a dice-box. It was stated that the box would shortly be opened at a public meeting.—Lord Grey of Fallodon on May 7 accepted, on behalf of the National Trust, the title-deeds of the Hawkmoor estate, in Staffordshire, as a nature reserve and bird sanctuary.—A new naval film of the battles of Coronel and the Falkland Islands has been prepared at the Cricklewood Studios.—Miss Marie Tempest's "London Pride" matinee at the New Theatre, for the "Save the Children Fund," included a "Pageant of Great Lovers of History and Romance," in which many society people took part.—The giant lizard from Ceylon is to be presented to the Philadelphia "Zoo."



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. S. C. KAINES SMITH,  
M.B.E.

New Keeper of the Birmingham Museum and Art Gallery, in succession to the late Sir Whitworth Wallis. Leaves the Curatorship of the Leeds Municipal Art Gallery.



SIR MALCOLM STEVENSON,  
K.C.M.G.

To be Governor and Commander-in-Chief of the Colony of Seychelles, succeeding Brigadier-General Sir Joseph Byrne. Was the first Governor of Cyprus.



MR. HUDSON MAXIM.  
(Born, February 1853; died, May 6.) Inventor and explosives expert. Brother of Sir Hiram Maxim. Author of "The Science of Poetry and the Philosophy of Language."



DR. A. C. CROMMELIN.  
Just retired from the position of Assistant at the Royal Observatory, Greenwich, where he had been since 1891. A student of the moon and of eclipses.



PROFESSOR E. H. STARLING  
C.M.G.  
(Born, 1866; died, May 2.) A pioneer in physiology, especially of the digestion. Did much valuable work during the war. Advocate of the power and virtue of science.



THE BISHOP OF LONDON WELCOMED HOME ON THE COMPLETION OF HIS WORLD MISSIONARY TOUR: HIS LORDSHIP (CENTRE), WITH THE BISHOP OF STEPNEY (LEFT) AND THE BISHOP OF WILLESDEN (RIGHT).



LORD ROSEBERY, WHO WAS EIGHTY ON MAY 7: TAKING HIS DAILY DRIVE AT EPSOM ACCOMPANIED BY HIS CONSTANT COMPANION, HIS GRANDDAUGHTER, THE HON. RUTH PRIMROSE.



THE TENTH DUKE OF  
LEEDS.

(Born, Sept. 18, 1862; died, May 10.) Commodore of the Royal Yacht Squadron. M.P. for Brixton Division of Lambeth, 1887-1895. Treasurer of the Household, 1895-1901.



MR. NEWMAN FLOWER.

New owner of all the shares in the famous publishing house of Cassell and Co., which he joined in 1906. Also well-known as a writer of stories and articles.



SIR JAMES C. MAXWELL, K.B.E.

To be Governor of Northern Nigeria, in succession to Sir Herbert J. Stanley. Colonial Secretary of the Gold Coast since 1922. Formerly in Sierra Leone and Nigeria.

MR. R. NEWTON CRANE,  
K.C.

(Born, April 1, 1848; died, May 6.) The first American to be made one of His Majesty's Counsel. A Bench of the Middle Temple. A constant writer on law.



THE PRESIDENT OF THE FRENCH REPUBLIC: M. GASTON DOUMERGUE, WHO WILL ARRIVE IN THIS COUNTRY ON AN OFFICIAL VISIT ON MAY 16.

During the war Mr. S. C. Kaines Smith served as Aegean Postal Censor and as Advisory Officer to the Greek Government. He was appointed Lecturer in Archaeology and Art at Cambridge in 1921.—Mr. Hudson Maxim, although not so well known as his brother, Sir Hiram, was an inventor of note, especially in connection with smokeless powder and dynamite.—The Bishop of London completed his world missionary tour on May 7, when he received a hearty welcome at Victoria Station. The rush of well-wishers was such that his Lordship had to be escorted through the crowd by police.—On the occasion of Lord Rosebery's eightieth birthday, the King and Queen sent a congratulatory message: this in

addition to that offered in person a week or two ago.—It is announced that Sir William Berry and Mr. J. Gomer Berry have sold all the Ordinary shares in Messrs. Cassell and Co. to Mr. Newman Flower, the Literary Director of that firm. As the Preference share capital is about to be redeemed, this means that Mr. Flower becomes owner of all the shares in the company.—Mr. Robert Newton Crane represented the United States Government in various official capacities in England. He was made a King's Counsel in 1921. He became a Member of the U.S. Supreme Court Bar in 1881, and was called at the Middle Temple in 1894.



## BIG-GAME HUNTING IN AFRICA: X.—THE RHINOCEROS.

DRAWN AND DESCRIBED BY RAOUL MILLAIS. (COPYRIGHTED.) THE LAST OF THE SERIES.



AN INFURIATED BLACK "RHINO" CHARGING THROUGH AN "OUTFIT": DANGEROUS GAME TO BE TREATED WITH GREAT RESPECT.

The rhinoceros is a pachyderm which quite obviously does not belong to this age at all. There are two distinct species in Africa, the black and the white. The main difference is in the shape of the head and more especially in the mouth. The white variety has a square or straight-lipped mouth, while in the black the upper lip is prehensile and overhangs the lower. The horns of the white rhino are much longer, especially in the female, sometimes reaching 5 ft. The larger drawing shows an infuriated black rhino charging through an outfit. He certainly comes under the heading of dangerous game. Many people have been killed through using a small-bore rifle, a bullet from which will do no more than thoroughly enrage the great beast, unless very accurately placed. With care, one can usually approach very near a rhino, as his eyesight is bad. When he gets your wind he will dash

off for a few yards in one direction, stop dead, whirl round and rush off in another, as if uncertain of your position. When, however, he sees you, he will come straight for you like a steam engine, and one is told that the correct procedure is to remain calmly standing where you are until he is within a yard of you, and then step lightly to one side. The force of his momentum will carry him straight by you. It all sounds very easy, but I should prefer to see someone else try it. The rhino has few enemies, but a case has been known of a rhino being seized by several crocodiles when drinking in the river. The witness of this extraordinary incident managed to take some photographs of the rhino as he was being pulled under, making desperate attempts to extricate himself. These photographs appear in a book by the late Theodore Roosevelt.



# THE WORLD OF WOMEN.

## Royal Academy Portraits.

If the Royal Academy Exhibition is distinguished this year by the amount and the high standard of work shown by women artists, it is also richer than usual in interesting portraits of women. Queen Mary's portrait by Mr. Richard Jack holds, of course, the place of honour and pleases many people. The artist has portrayed a splendid regal figure, but those who have had frequent opportunities of seeing the Queen do not consider it a good likeness. He has made the face too impassive, and has not succeeded in conveying an impression of strong character and individuality. Yet no list of the outstanding women of the present day would be complete unless it included Queen Mary.

Sir William Orpen's portrait of Dr. Penelope Lawrence, the chief of the famous sisters who established Roedean, and thereby marked a stage in the education of the modern girl, is a brilliant piece of work, full of a sense of character and achievement, and painted with enthusiasm. One would like to see more such portraits of veteran women pioneers.

The portrait of Mrs. Henry Mond by Mr. Glyn Philpot is one of the most delightful things in the exhibition. She is a slight, girlish-looking woman, but the artist has made her wistful personality the dominant feature in an elaborately decorative scheme that would have overborne a merely pretty figure. Two of the most decorative canvases are the group of three charming Indian girls, the daughters of Mr. and Mrs. Rimsod Sen, by Frank O. Salisbury, and that of Mrs. Roger Pilkington wearing a wonderful gown of parchment colour and gold.

This month, for the third time, Lord and Lady an Earl of Stair is to go into residence at Holyrood Palace as Lord High Commissioner to the General Assembly of the Church of Scotland. The present Earl's father and his grandfather both held that high office. Lord and Lady Stair will hold Court at Holyrood for eleven days, and during that time they will be hedged around with the pomp and ceremony that Scotland with its romantic traditions loves. Lady Stair will become "Her Grace," and she will be attended by her two daughters, Lady Jean and Lady Marion Dalrymple, as Maids-of-Honour. This is to be a busy season for Lady Stair. She will be presenting her younger daughter, Lady Marion, who is nineteen years old this year, and entertaining in London for both her girls; and will be back in Edinburgh when the King and Queen go to Holyrood in July.

## Lady Mandeville.

The Australian girl whose engagement to Viscount Mandeville, the elder son and heir of the Duke of Manchester, had not been known, and whose marriage took place last week, to the great astonishment of London, is very well known and popular in Melbourne, where she has been regarded as a leader of the younger set. She is fond of hunting, plays tennis and golf extremely well, and dances beautifully. She was Miss Nell Vere Stead, daughter of Mr. David Vere Stead, the Melbourne manager of a big Australian financial concern. She has two younger sisters, one of whom, Miss Erin Vere Stead, a pretty and

charming girl, was her bridesmaid. The youngest sister is at school in Melbourne. Mrs. Stead, the mother to whom they were devoted, died in Australia a year ago, and it was because the girls were fretting that Mr. Stead suggested that his two elder daughters should visit India for a time, and then come on to England. During their stay in Colombo they met Lord Mandeville, and the engagement took place very soon after.



THE TROYTE-BULLOCK-QUIGLEY WEDDING: THE BRIDE AND BRIDEGROOM, LORD GARMOYLE (BEST MAN), MOTHER, ATTENDANT, AND FRIENDS.

Mrs. Troyte-Bullock is the daughter of the late Mr. James Bruce Quigley and of Mrs. Quigley, of New York. Mr. George V. Troyte-Bullock, Rifle Brigade, is the only son of Lt.-Col. E. G. Troyte-Bullock, C.M.G., and of Mrs. Troyte-Bullock, of Zeals House, Wiltshire.

national benefit if it makes people realise that throughout the country many hundreds of mothers die every year simply because they cannot be taken into hospital for proper treatment.



THE NEW PRESIDENT OF THE WOMEN'S NATIONAL LIBERAL FEDERATION: MRS. CORBETT ASHBY.

teens, and who has an excellent understanding also of international affairs. As a Parliamentary candidate at four elections, beginning with that of 1918, she has always put up a good and interesting fight, and she means to stand at the next election. Since 1923 she has been President of the International Woman Suffrage Alliance, an organisation which represents the progressive women of forty different countries, in all stages of the struggle to secure the emancipation of women. It is a responsible position for a woman who is still reckoned among the younger leaders, and one with great opportunities for promoting what the world at present most desires—the friendly co-operation between people of all nations.

Mrs. Corbett Ashby is the daughter of Mr. C. H. Corbett, J.P., who was for many years a Member of Parliament, and in her public work she has the support of her husband and her lively young son.

A White Wedding. Miss Marcella Duggan, the only daughter of Lady Curzon of Kedleston, who is to be married next Wednesday

## A Lady Tree made an odd confession the other day.

She said that, though she had had three children and a number of grandchildren, she had never in her life bathed a tiny baby. This was not because she had no desire to do so, but because none of the nurses would have felt satisfied that she knew how to do it. Nevertheless, she loved babies. She was speaking at Lady Howard de Walden's meeting at Seaford House, and pleading for help for the Queen Charlotte maternity hospital, which needs a great deal more money to make its work effective and provide room for difficult cases. "Stigma" was the significant little word that crept into Lady Tree's gentle speech, and by it she meant the reproach upon a country that allows three thousand women to die in childbirth every year from causes that are to a very large degree preventable. This two-hundred-years-old hospital's appeal will be of

## Mrs. Corbett Ashby.

The new President of the Women's National Liberal Federation, Mrs. Corbett Ashby, is a Newnham woman who distinguished herself at college, who knows many foreign languages and can make eloquent speeches in several, who has been brought up in a political atmosphere and took an active part in practical politics while still in her

at St. Margaret's, Westminster, to Mr. Edward D. Rice, has chosen to have a white wedding. White is the prettiest wear for such a young bride—Miss Duggan is only nineteen—and the bridesmaids' white frocks will be charming, if it is a bright spring day. Miss Mary Ashley, at her wedding this week, was attended by a group of small children, but Miss Duggan has preferred to be attended by her girl friends—Lady Diana Bridgeman, Lady Catherine Willoughby and her cousin, Miss Rosalie Willoughby, the Hon. Betty Grosvenor, the Hon. Esmé Glyn, and Miss Cynthia Bruce.



THE MARRIAGE OF THE HON. GRACE BETHELL TO MR. FREDERICK JOSEPH PARSONS: THE BRIDE AND BRIDEGROOM.

The Hon. Grace Bethell is the second daughter of Lord Bethell. Her marriage to Mr. Frederick Joseph Parsons took place at St. Mark's, North Audley Street, recently.

woman was an honour indeed, for it is with good reason that Queen Wilhelmina is adored by her people. She was only a child when she succeeded to the throne under the regency of her eminently sensible mother. It is said that when, on her coming of age, an inaugural ceremonial was held in Amsterdam Cathedral, a speech had been prepared for her by her Ministers. She refused to read it, saying "I know what I am to say to my people," and her own simple girlish speech, direct and sincere, stirred them deeply.

## The Blue Riband.

The Hon. Lady Barlow, who is a sister of Lord Denman, is not usually seen much in London except during the season, though she pays flying visits to town for meetings or conferences that interest her. She has now taken a flat in Dover Street, and will be staying there with her youngest daughter, Elizabeth, for the next three months.

Lady Barlow is a graceful, pretty woman, with a charming manner. She is a very attractive as well as an eloquent speaker, and, though she probably does not consider that, she dresses in a way that pleases her audience, usually in some soft black material, with a touch of blue to lighten it up. Lady Barlow devotes a great deal of her time to promoting international goodwill, and has friends in many countries among those working for the same object. She is equally interested in temperance, and considers that the most hopeful work is to be done among the children, so she likes to address meetings of young people. She has been a Parliamentary candidate at two General Elections, and her friends hope she will stand again for a lucky third.



INTERESTED IN THE CAUSE OF TEMPERANCE AND INTERNATIONAL GOODWILL: THE HON. LADY BARLOW.



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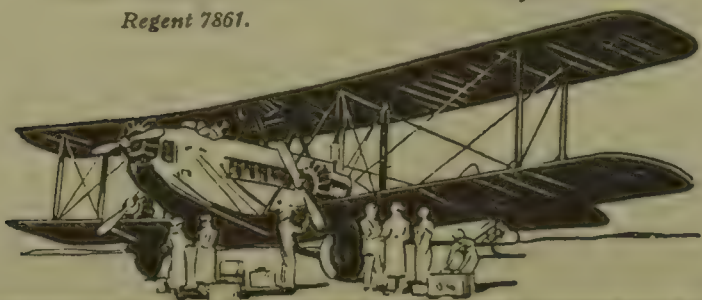
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# Fashions & Fancies

## Luxurious Accessories of the Moment.

To be well dressed nowadays is by no means the simple question of wearing a good frock and hat. These are, as a rule, so simple, especially at night, that it is to a great extent on the choice of accessories that the effect depends. And there are so many luxurious frivolities this season which make all the difference in the world to the toilette. A few characteristic evening accessories are sketched at the top of this page. Flowers, of course, offer infinite possibilities for giving effective touches of colour. Worn on the shoulder, they are as large and floppy as possible, and some of the newest blooms are in two contrasting colours. Scarlet striped with white, or jade with lemon, are very smart. But flowers are not confined to the shoulder; women carry bouquets of artificial flowers to the Opera; for the real ones droop so quickly after an hour of the heated atmosphere. Some are in the form of charming Victorian poses, and others are stately bouquets of lilies and roses so exquisitely made and scented that it is impossible to detect the difference without actually touching them. It is whispered that a few will even be seen at the Courts.

## Shoes, Stockings and the Garter.

Shoes are becoming more and more decorative for the evenings, and are embroidered in a multitude of ways. Some are of satin embroidered like a Spanish shawl, and are worn with a shawl to match. Others are in black moiré worked with handsome steel designs. Variations of the strap and sandal styles are the more usual, for the most expert dancers find Charlestoning difficult in Court shoes. Indeed, straps are becoming broader and higher over the arch of the foot to keep the shoe always in perfect position. Fashion is always trying to vary our stockings; but although there are painted ones, lace ones, and others in strange colours, they are seen more in the shop windows than in the ball-room. Very fine silk, in every flesh tint, continues to be a favourite for the evening, deepening to gunmetal with black frocks. Monograms are appearing on garters, some embroidered in diamanté, and others made of very fine steel in a nest of silk to prevent any discomfort! Some have tassels, and others demure little frills of lace.

## Bags and Bracelets.

Bags are more varied than usual this year, for there is no accepted style or design. Square-shaped ones, not quite as flat as a pochette, are very fashionable, carried out in snakeskin, and there are also rivals of the bolster variety in lizard or suede patchwork. The newest bracelet is very Eastern in effect, looking like a flexible gold snake coiled twelve times round the wrist. It is, in reality, twelve bracelets joined in one at the back, and is worn with a single choker of the same calibre. Other bracelets are made with semi-precious stones, such as jade and lapis-lazuli, forming a vandyked pattern at either side of a plain gold band. There is a distinct vogue for introducing semi-precious stones just now, and umbrella-handles to match are the latest inspiration.

## Coiffures for Court and for the Opera.

From Paris comes the latest mode for the Court coiffures this season. Hitherto a narrow circlet of brilliants or swathed material has been essential to support the plumes, but now even this weight can be avoided. Fairy-like motifs of opalescent moonstones and crystals are embroidered lightly on a narrow band of net the exact shade of the hair, so that it is practically invisible on the head. Thus the brilliants look almost as though they are enmeshed in the hair, and the plumes at



This La Nuque chignon, sketched at the Maison Georges, 40, Buckingham Palace Road, S.W., is the latest hair-dressing mode for the evening. A small chignon of soft curls is added to the shingled head to soften the line of the neck.

IT IS THE LITTLE THINGS THAT MATTER TO A WOMAN, AND DRESS IS NO EXCEPTION TO THE RULE; SMALL ACCESSORIES ARE OF THE UTMOST IMPORTANCE IN THE LIFE OF FASHION.



On the left is an ideal dust-coat for summer motoring made by Dunhill's, of 2, Conduit Street, W. The smart little suede waistcoat also comes from their salons.

the back seem quite separate. For the Opera and other important evening functions, instead of an ornament is worn the "La Nuque chignon." A fascinating example of this mode is pictured on this page, created by M. Georges, of Buckingham Palace Rd., where the latest styles in hairdressing are always to be found. The top of the head is as sleek as the ordinary shingle; but the nape of the neck is hidden by a chignon of little upstanding curls which is easily adjustable. An illustrated catalogue giving full details of the many branches of hairdressing will be sent gratis and post free on request.

## Dust Coats for Summer Motoring.

A really useful coat for motoring and country week-ends is the well-cut model pictured here, built of natural shantung, and made loose enough to be worn over any frock or suit, yet falling in perfectly fitting lines. It is made by Dunhill's, of 2, Conduit Street, W. (who specialise in everything for the motorist), and costs 7 guineas. The suede waistcoat also sketched costs 3½ guineas, lined with Jap silk. Then there are most attractive tailored suits for the country, comprising suede jumper-coat faced with checked tweed and a tweed skirt to match, available for 12½ guineas, in many attractive colour schemes. An illustrated catalogue giving many other useful models can be obtained on request by all who apply mentioning the name of this paper.

## Useful Variations of the Petticoat.

Under light frocks, petticoats of some description are essential, and at Marshall and Snelgrove's, Oxford Street, W., there are many variations designed to conform to the slender silhouette. Petticoat-knickers of floral shantung can be secured for 16s. 9d., and even in crêpe-de-Chine they are only 20s. Princess slips to match, with opera tops, cost 29s. 6d. in crêpe-de-Chine, and 20s. in floral shantung. A sound investment at every season of the year is a prettily embroidered petticoat of extra heavy crêpe-de-Chine, available for 39s. 6d. The material is of the highest quality, and so thick that it will wash and wear splendidly. There are also useful petticoats of ladderproof artificial silk milanese, looking and feeling like the real thing, available for 20s.; they will not drop or lose their shape. Then, for tennis, there are white Princess slips of Jap silk costing 15s. 9d.

## A Book of Spring Fashions.

The recent spell of hot weather has opened our eyes to the immediate necessity of procuring cool clothes for all occasions. An invaluable help towards choosing an attractive spring and summer outfit at a moderate outlay is the illustrated catalogue issued by Woollands, Knightsbridge, S.W., which will be sent gratis and post free to all who apply mentioning the name of this paper. A jumper suit in tweed and stockinette can be secured for 3½ guineas, and well-cut coats and skirts in grey or fawn flannel are 6 guineas. Then well-cut weatherproof coats in fine suiting, completed with a belt in front, are to be had for 98s. 6d., and 6½ guineas is the price of a two-piece ensemble in charmelaine with a slip of patterned crêpe-de-Chine. Fine all-wool striped jumpers for sports wear range from 29s. 6d., and a new tennis coat made in jersey velour trimmed with darker and lighter tones of the same material is 35s. 9d. Very useful affairs for afternoon or semi-evening are tunic coats of black lace (98s. 6d.) bordered with petals of picot-edged taffeta. For the small folk there are crêpe-de-Chine smocks in white, pink, or blue, available for 37s. 6d., and washing smocks of fine Mull cord are 17s. 6d. School Panama hats can be secured for 11s. 9d.





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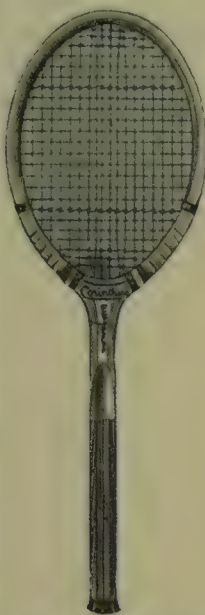
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## THE WORLD OF MUSIC.

## THE OPENING OF THE OPERA SEASON.

THE Covent Garden Opera season opened with what has become the most popular of all modern operas, Strauss's "Der Rosenkavalier." All seats for the first two performances had been sold out for some time, and the curtain went up on the first night before a full and brilliant house. Some of the brilliance, however, seemed to have departed from the opera on this occasion. Whether it was because the imagination heightens the effect of what is past, and things become more brilliant in the memory than they actually were, or whether, in spite of the fact that the cast was exactly the same as when the opera was last performed at Covent Garden, the performance was not so good, it certainly did seem lacking in lustre.

Individually, however, the singers seemed as good as ever. Lotte Lehmann sang with great dignity and expressiveness as the Marshalline, and always succeeded in giving the right touch of distinction and charm to every gesture and every note. The Baron Ochs of Richard Mayr was as accomplished a piece of bravura acting as ever, while he seemed to be singing even better than before. The Sophie of Elizabeth Schumann was perfect. This accomplished artist never fails in anything or at any time. She can always be relied upon to make the utmost of everything she attempts, and there is never a dull moment when she is on the stage, for her personality is one of those warm, radiant, inspiring influences which enliven everything. Delia Reinhardt played the boy Oktavian with her customary grace and naturalness, and she also seemed to have improved vocally. All the minor parts were well filled (although I disliked the hard crudity with which the Italian tenor's aria was sung in the first act), yet the performance as a whole was just fine without being so overwhelmingly vivid, as it seemed to have been in previous years.

The performance of "Tristan und Isolde" on the second night was more impressive. The orchestra seemed to have settled down, and the playing was less rough and more elastic than in "Rosenkavalier." In fact, the orchestra was magnificent throughout under Robert Heger, who, if he does not rise to the great climaxes with the overwhelming effect of Bruno Walter and one or two other conductors, secures the

most beautiful playing of the score all the time between the main peaks of the drama; and this, from a musical point of view, is more important and better worth doing.

Frida Leider's Isolde is one of the greatest performances of this part that have been heard here in



TESTING THE EFFECT OF ULTRA-VIOLET RAYS ON TROPICAL PLANTS: LONDON UNIVERSITY STUDENTS IN THEIR SPECIAL TENT FOR EXPERIMENTS IN THE BOTANIC GARDENS.

Miss Alison Westbrook (on the right) and Miss Margaret Martin, two London University students, have pitched a black sateen tent in the Botanic Gardens, Regent's Park, where for four months they will experiment with ultra-violet rays on plants. The object is to discover whether tropical plants, which do not usually thrive in this country, can be helped by the rays.

recent years. She is a fine actress and dominates the stage with ease and grace; her voice is powerful and good in tone throughout—unlike so many of these robust dramatic sopranos who have half-a-dozen superb notes, and ugly or vacant gaps in between them. Also Frida Leider can sing, and not merely declaim, and her lyrical singing was one of the most delightful features of the performance. Rudolf Laubenthal's Tristan we have also heard in London before, and it was curious to notice that he repeated his previous performance almost exactly. That is to say, he began indifferently and ended well. In the first act his gestures were, as usual, extremely stiff and ungraceful, not to say ludicrous; his singing was similarly jerky and unconvincing. In the second act he improved; but in the third act he became surprisingly easy, natural, spontaneous, and effective. Not only did he sing more fluently and expressively, but he dropped all his awkwardness and began to move and gesticulate with ease and grace. It is extraordinary that this should happen every time Laubenthal plays the part of Tristan, and it is a great pity that he cannot somehow begin as he ends, for his Tristan would then be on a level with Frida Leider's Isolde. The Brangäne of Maria Olczewska was as good as everybody expected, which is saying a great deal. Olczewska is a magnificent artist; she gives a truly sinister character to the changing of the potion in the first act, which, with an indifferent Brangäne, loses its dramatic quality, and often becomes so insignificant an episode that its all-importance in the development of the drama is overlooked by an audience unfamiliar with the opera.

I fear that the juxtaposition of these two operas left me with a feeling that "Rosenkavalier" has not got the length of life before it that "Tristan" has, in spite of its being so much younger in age. The musical prowess of "Tristan" truly approaches the miraculous. Long after one has exhausted all one's interest in the love drama, one can go on listening to that marvellous score, whose riches seem inexhaustible, for one is always finding fresh and unsuspected beauties there. In "Der Rosenkavalier," on the contrary, nearly all the beauty is obvious, and strikes one the first time one hears it. One can go on admiring the skill and sentiment of the close of the first act, where Strauss weaves a lovely web of sound of which we do not easily tire. The bringing of the rose to Sophie by Oktavian, and the duet between them, is a piece of exquisite musical invention. The

(Continued overleaf.)

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*(Continued.)*

trio and the duet in the third act are fine; but there is not that sustained, all-pervading inventiveness which we find in the score of "Tristan." There is not an uninteresting moment in "Tristan," whereas "Rosenkavalier" is full of dull patches; and these dull patches will, in time, turn into holes, and become so obvious that it is possible that even the fine moments of the opera will not be enough to secure its permanency in the repertory of the future, for the audiences of the future will be more and more exacting in their requirements. No work can be saved for immortality by its great moments. It must be sound throughout, and have an apparently inexhaustible supply of new great moments. Unless we can go on making fresh discoveries in a work of art, we are certain to get tired of it.

The performance of Mozart's "Die Entführung aus dem Serail" was a reminder that this was one of Mozart's German, not Italian, operas. It is a delightful work, but it is doubtful whether it would not show to greater advantage if it were done in our brisker and more vivacious English spirit. There is no doubt that the German genius does not lie in comedy. They know how to treat tragedy and melodrama—none better. They get every ounce of effect out of the heavy things, but they do not always know how to tackle the light things. This performance under Bruno Walter was in many ways beautifully done, but it lacked sparkle. It was champagne with the fizz gone out of it. And here again it was the general *ensemble* that was at fault rather than any individual. Paul Bender was a superbly droll Osmin. The Pedrillo of William Gombert was good. Maria Ivogün—although not in her best voice on the first night—is an exquisite artist, and perhaps the finest of all living coloratura

sopranos; but they all lacked something of the necessary dash and vivacity. This lack was made startlingly apparent whenever Elizabeth Schumann came on the stage. She alone had the right sparkling spirit; but one swallow does not make a summer, and "Die Entführung aus dem Serail" was not the magical, exhilarating little masterpiece it might have been.

do not care to share their honours. The London Opera Syndicate manages excellently in having that fine musician Bruno Walter in charge of its German operas, and an excellent Italian conductor, Vincenzo Bellezza, for its Italian operas. There can be only a friendly rivalry between them; but, if it were a question of getting Toscanini to come to London

to conduct, he would probably refuse to restrict himself to the conducting of Italian opera, leaving all Wagner and Mozart to Bruno Walter; and no doubt Bruno Walter would not share the conducting of the German operas with Toscanini, although he might be willing to share it with Sir Thomas Beecham, if a friendly arrangement were made.

Those who are always complaining and criticising the management at Covent Garden, and asking why this and that is not done, do not realise the extraordinary complexity of the arrangements and negotiations which have to be carried out. The difficulties in organising an isolated opera season in London once a year are immense, and only comprehensible to those who have been to some extent behind the scenes. The London Opera Syndicate have done extraordinarily well. This Syndicate has provided us with first-rate artists and a first-rate and original selection of operas. It is quite certain that nobody could have done better than the present management, and

it is difficult to conceive any group who would have done so well. The London Opera Syndicate has the great advantage of being entirely disinterested, and concerned solely with the provision of opera of the highest possible quality. Any deficiencies there may be are due to circumstances which are beyond the control of anybody, and inherent in the nature of the musical situation in this country.

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It was interesting to note that the scenery used at Covent Garden was that painted by Allinson for Sir Thomas Beecham's production of "Seraglio" some years ago. For Londoners "Seraglio" will always be connected with Sir Thomas Beecham, and one cannot help wishing that there were some means by which the enterprising London Opera Syndicate could make use of his services. The difficulty is that conductors, like the old-fashioned *prime-donne*,



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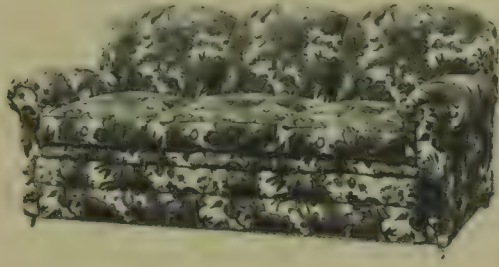
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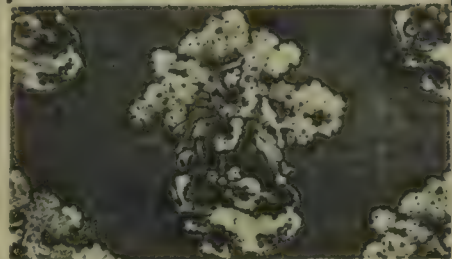
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## CHESS.

## CHESS IN AMERICA.

Game played in the International Masters' Invitation Tournament at New York between Messrs. ALEKHINE and F. J. MARSHALL.  
(Queen's Pawn Game.)

WHITE (Mr. A.) BLACK (Mr. M.)  
1. P to Q 4th Kt to K B 3rd  
2. P to Q 4th P to K 3rd  
3. Kt to K B 3rd Kt to K 5th  
4. K Kt to Q 2nd

The opening is presenting some features of novelty, the purport of which is not immediately apparent. It is not easy to see, for instance, why the K Kt instead of the Q Kt is thus played to Q 2nd.

4. B to Kt 5th  
5. Q to B 2nd P to Q 4th  
6. Kt to Q B 3rd P to K B 4th  
7. K Kt takes Kt

It almost seems that White has shaped his game to give Black the advantage of a clear file for his castled Rook. The use made of this clearance, however, later on by the first player suggests he had a definite object in view all along.

8. B to B 4th Castles  
9. P to K 3rd P to B 3rd  
10. P to K 2nd Kt to Q 2nd  
11. P to Q R 3rd B to K 2nd  
12. Castles B to Kt 4th  
13. P to B 3rd B takes B  
14. P takes B R takes P

WHITE (Mr. A.) BLACK (Mr. M.)  
15. P takes P R takes R (ch)  
16. R takes R P to K 4th  
17. Q to Q 2nd P to B 4th

The difference between the two positions now is that while White has all his pieces in play, Black has both R and B bottled up. What this means to the eye of a master is speedily demonstrated.

18. P takes K P to Q 5th  
19. Q to B 4th P takes Kt

Black studied the position for half an hour before accepting this sacrifice, and then thought he saw his way safely through. White, however, saw better and deeper.

20. Q to B 7th (ch) K to R sq  
21. P takes P Q to Kt sq  
22. Q to K 7th P to K R 3rd

All his pieces are hopelessly paralysed; not one of them can be moved except R to Kt sq.

23. B to R 5th P to R 4th  
24. P to K 6th P to K Kt 3rd  
25. P takes Kt B takes P  
26. R to B 7th Resigns.

Because 27. Q to B 6th (ch) is instantly fatal. A very skillful and clever victory for White.

## ANSWERS TO CORRESPONDENTS.

REV J CHRISTIE (Heathfield).—We are glad to think the days of "Auld Lang Syne" can be recalled for you by anything in this column. We are quite in accordance with your estimate of No. 4001.

SENEX (Darwen).—Your attack on No. 4001 makes one doubt the validity of your *nom-de-guerre*. There is too much of the impulsiveness of a renewed youth about your procedure.

PHILIP MARTIN (Coventry).—We scarcely know which of the positions to choose; probably it will be the second, but a nice balancing of critical points is involved.

R B COOKE (Portland, Maine).—Your opinion of No. 3999 we have no title to dispute, but we strongly dissent from your criticism of its construction.

J W SMEDLEY (Oldham).—The position you send is certainly one of the lot we had selected for our "Christmas Nuts," but it was probably taken from the same source as we had used. We trust your stay over here has not dulled your appetite for problems, and that we shall continue to receive, as hitherto, your lively comments from the other side of the "herring pond."

C H WATSON (Masham).—You are quite right, of course, but problems like No. 3998 are not found in every post we receive.

JOHN HANNAN (Newburgh, N.Y.).—It gratifies us to know that so acute a critic as yourself fully endorses our phraseology in regard to No. 3998.

J BARRY BROWN (Naas).—In No. 4001, after your proposed 1. Q to Kt 4th, K to R 6th; 2. Q to Q B 4th, where does mate follow if now 2. —, K to Kt 7th?

ELMER B HALLMAN (Spartanburg, S.C.).—We are sorry to learn you have so recently suffered such painful distractions.

HERBERT FILMER (Faversham).—We do not think anything is allowed under one penny.

CORRECT SOLUTIONS OF PROBLEM No. 3999 received from John Hannan (Newburgh, N.Y.), R B Cooke (Portland, Me.), and J W Smedley (Oldham); of No. 4000 from F J Fallwell (Caterham), Herbert Filmer (Faversham), H W Satow (Bangor), V G Walrond (Hastings), J W Smedley (Oldham), J Barry Brown (Naas), John Hannan (Newburgh, N.Y.), E B Hallman (Spartanburg, S.C.); and of No. 4001 from L W Caferata (Farndon), C H Watson (Masham), C B S (Canterbury), Rev J Christie (Heathfield), H W Satow (Bangor), J P S (Cricklewood), E G B Barlow (Bournemouth), J Hunter (Leicester), Rev. W Scott (Elgin), G Stillingfleet Johnson (Cobham), and S Caldwell (Hove).

PROBLEM No. 4002.—By J. M. K. LUPTON.  
BLACK.



WHITE.

White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 4000.—By E. BOSWELL.

WHITE BLACK  
1. B to R sq Anything  
2. Mates accordingly.

We were pleased to complete the fourth thousand of our problems with so good an example. The key is good. Black's efforts to frustrate mate are ingenious, and the final stroke is administered in an attractive variety of methods. The position has met with the general approval of our solvers.

## MISCELLANEOUS.

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Among the most important events of next week is the Cabaret Ball in aid of the Pedro Street Settlement, Hackney. It takes place in the Palm Court at Selfridge's, on Tuesday, May 17, and is likely to be a brilliant gathering. The Marchioness of Salisbury, the Dowager Countess of Airlie, and Lady Amherst of Hackney are the organisers. Jack Hylton's Band will play, and the Cabaret in the ball-room at midnight will be an excellent entertainment. Miss Lily Elsie, Miss Betty Chester, Miss Edythe Baker, and other well-known artists will take part; and such distinguished amateurs as the Countess of Brecknock, Lady Churston, Mrs. Robin d'Erlanger, and others are also "billed" among the attractions; while Mr. Art Fowler, the famous ukulele player, is giving a performance, by kind permission of Mr. C. B. Cochran. Tickets, which include a sit-down supper with champagne and a mixed grill, are two guineas each, or ten guineas for a set of six, and are obtainable from the hon. sec., Lady Winifred Gore, 3, Grosvenor Place, or from members of the executive committee, which is under the chairmanship of Lady Colefax, and includes Viscountess Hambleden, Princess Wiasemsky, and many other well-known people.

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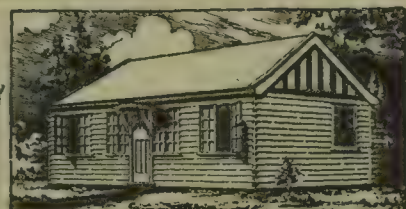
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The world's most economical

## COLLAR

Entirely

## British Made

PATENTED IN ALL COUNTRIES

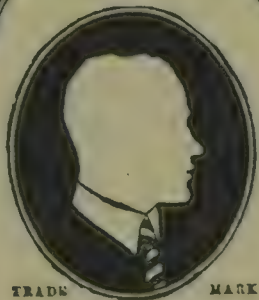
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**VAN HEUSEN**  
TRADE MARK  
(Semi-Stiff)

The world's most economical  
**COLLAR**  
Entirely  
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 GLASGOW LIVERPOOL LONDON  
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*Quality First Since 1797*



## THE CHRONICLE OF THE CAR.

## THE SIX-CYLINDER LEA-FRANCIS.

ONE of the most interesting of the new light six-cylinder cars which I have tried for some time is the Lea-Francis 14-40-h.p. The popular dimensions of what is called the small six-cylinder car are,



THE NEW PRESIDENT OF THE ACE MOTOR CLUB, OF COVENTRY: MR. T. G. JOHN, MANAGING DIRECTOR OF THE ALVIS CAR AND ENGINEERING COMPANY.

The Ace Motor Club, in the "mother city" of motordom, includes some of the world's finest motorists. It had a romantic origin, being started on a wet August night in 1923 by eight motor-cyclists beneath the trees on Gibbet Hill. Mr. John is giving a trophy for the best performance by members, and closed speed trials are fixed for May 14 at Gopsall Park.

for the moment, 65 by 100, which means approximately 2-litre cubic capacity. But the Lea-Francis has a considerably smaller engine, the bore being only 60, as against a stroke of 100. I must begin my report on this car by making rather a point of this, as when I took the car over, and during the whole of the trial, I was under the impression that the engine was considerably larger, and of the popular 2-litre type. A difference of 5 mm. in the bore of the six-cylinder engine, especially when it is a very small one, is very serious indeed. As it was, I was distinctly impressed with the performance of this very new car, but when at the conclusion I discovered that it was nearly fifteen per cent. smaller than I had been led to believe, my opinion of it went up considerably.

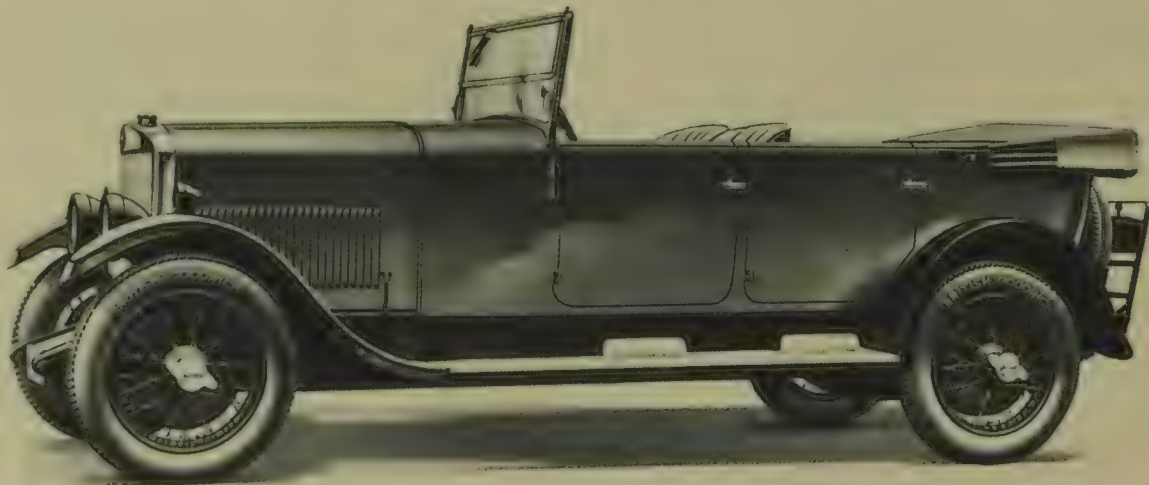
The engine is of an interesting design. The over-head valves, which are set at an angle of ninety degrees to each

other, are operated by two overhead cam-shafts. The head is detachable, and the sparking-plugs are set in the centre of the hemispherical combustion-chamber. This sort of thing is not very cheap to make, and it speaks well for the courage of the manufacturers that they should take the obvious risk. The various components of the engine are accessibly arranged, and, although on the car I tried there was too much aluminium paint plastered everywhere, this "make-up" could not conceal the fact that the engine is designed by somebody who cares about important things. It is an entirely tidy job.

The induction-pipe is rather interesting, being what used to be known in the old days as of the hay-rake type—that is to say, with the carburetter at its centre, it provides separate exterior leads to each cylinder. Only one carburetter is fitted in the latest models. The cooling is by thermo-syphon, and,

hand control. The ratio of the gears is rather on the low side, being 5 to 1 on top, 8.46 to 1 on third, 10.87 to 1 on second, and 18.2 to 1 on first. The steering is of a special type, actuating through cams. It is of a type which I have found to vary considerably in different cars, pretty good in some and remarkably bad in others, but in this Lea-Francis it seems to be thoroughly successful. The suspension is by semi-elliptics to the front and rear axles, supplemented by shock-absorbers. The usual four-wheel brake set, operating in 14-inch drums, is controlled by pedal, the hand lever operating a separate pair of shoes on the rear axle. The wheel-base is 9 ft. 9 in., the road clearance 9 in., and the overall length 14 ft.

The main impression that this decidedly attractive car makes upon you on first taking it over is its liveliness. As I said, I was under the firm impression that the engine was of the 65-by-100 dimensions type,



OUR "CAR OF THE WEEK": THE LEA-FRANCIS 14-40-H.P. SIX-CYLINDER FOUR-TO-FIVE-SEATER TOURING CAR.

so far as can be judged on the run, showed no signs of not being up to its work.

The engine power is taken through a single dry-plate-clutch to a four-speed gear-box with right-

and I judged its performance by that standard throughout the trial. Now that I have realised my mistake, I must revise my ideas about the car to a considerable extent. The engine runs, if not exactly

(Continued overleaf.)



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*Continued.]*

noiselessly, with, at the worst, very little noise, and, considering that when I began to drive it, it had covered less than two hundred miles, it did its work with remarkably little vibration. I noticed a slight crank-

The gear change is easy and quiet. The gear lever itself comes too close to the driver's right leg, but I imagine that it could be easily cranked outwards. The steering, as I have remarked, is decidedly good.

It is not the lightest I have known, but it is quite light enough, and a very important point is that it is apparently just as light at low speeds round corners as at high speeds on the straight. The Lea-Francis is a thoroughly easy car to control. The springing is good, without being remarkably so. By this I mean that, while the car sticks to the road in a gratifying manner, there is room for improvement, I think, in the actual shock-absorbing qualities. The springs are a little on the hard side.

The four-wheel brake set on the car I tried was not powerful enough for the speed and accelerative powers of the car. It may be that this was only a question of maladjustment. A light pressure on the pedal was enough to steady the car down in ordinary circumstances, but an

emergency slow-down at about forty miles an hour or more needed the help of the side brake, which incidentally seemed to me to be quite as powerful as the four-wheel set.

There are some interesting features about the car, chief among them being the very neat instrument-board, carrying the speedometer, clock, oil-gauge, and ammeter, let into the dashboard proper; and a thing

I have not seen in any other car—a gutter, above the engine, so placed as to carry off any rain water which may find its way through the joints and hinges of the bonnet. The body-work is comfortable, especially in the back seat. It has a large, generously upholstered cushion, coming well up to one's knees, and pleasant elbow-rests. The front seats are of the bucket type, and might with advantage be a little wider and set a little lower. I found the steering-wheel rather far away from me. The appearance of the car is remarkably good, the proportions of bonnet and body-work being unusually correct. I consider this a really interesting new car, and, if the promise it gives at two-hundred



A WELL-KNOWN THEATRICAL PRODUCER'S NEW CAR:  
MR. JACK WALLER AND HIS 25-70-H.P. MULLINER COUPÉ-DE-VILLE  
ON A VAUXHALL CHASSIS.

Mr. Jack Waller has just been supplied with this car by Messrs. Arthur Mulliner, Ltd., of Northampton. With the Mulliner extending arms, and finished in cellulose black with wheels and chassis red, the car is a duplicate of that exhibited last autumn at Olympia, where Messrs. Mulliner received the premier award for the finest British coachwork. The partition behind the driver is of burr walnut, and the upholstery of Bedford cord, altogether a very pleasing production. Mr. Waller is, of course, the producer of "Abie's Irish Rose," "No No Nanette," "Mercenary Mary," "Princess Charming," and numerous other musical-comedy successes.

shaft period at about thirty miles an hour, and another at about forty-five, but they were so slight that I am fairly confident that they will disappear entirely when the car is properly run in. The acceleration on the three higher gears is good. The carburetter is guilty of a slight flat spot on the initial pick-up at low speeds, but after the fifteen-mile-an-hour mark has been passed there is no trace of hesitation at any revolution rate at which the engine is called upon for an effort.



THE CAR USED BY THE DUKE AND DUCHESS OF YORK WHEN THEY VISITED JAMAICA ON THEIR WAY TO AUSTRALIA: LADY CUFFE IN HER ROLLS-ROYCE OUTSIDE HER JAMAICAN HOME.

It will be noticed that the car is driven by a native chauffeur, and that the domestic staff, on the verandah, is entirely composed of Jamaicans.

miles old is fulfilled when it is properly run in, it should prove a very moderately priced car at £395. It is sold in the form I tried it, a four-five seated tourer, and as a saloon. The latter sells, with servo brakes, for £550.

JOHN PRIOLEAU.

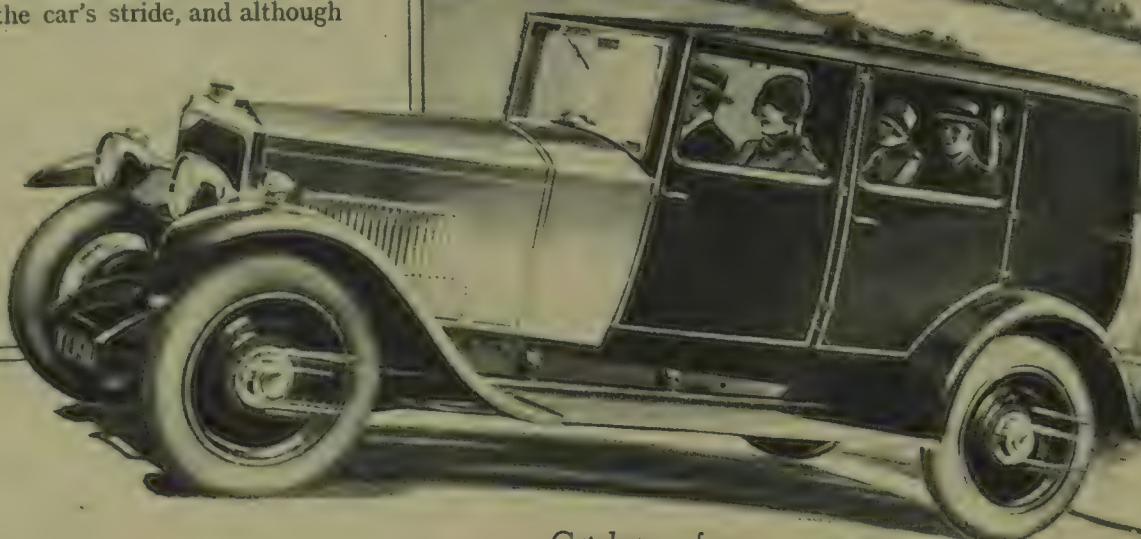
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The car handles without a single 'snag.'"

THE "FIELD."

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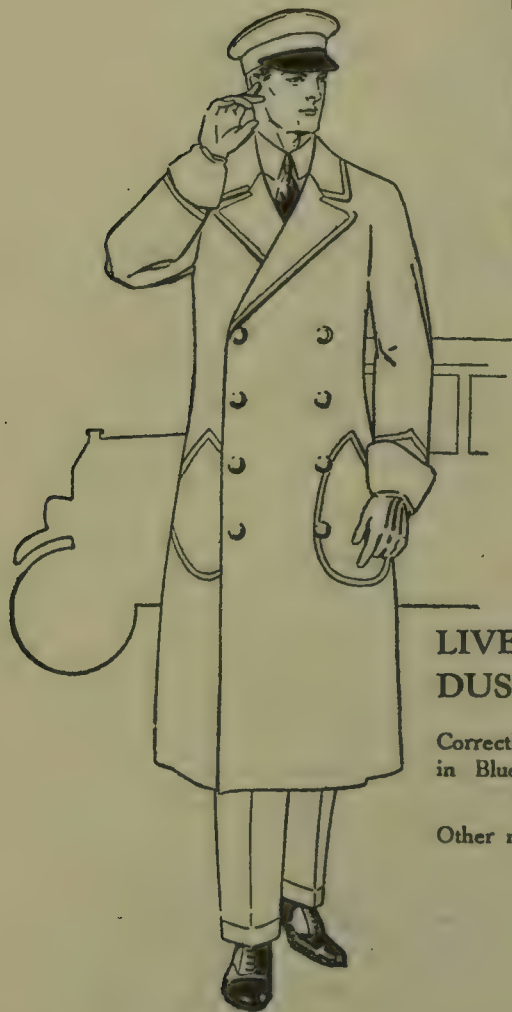
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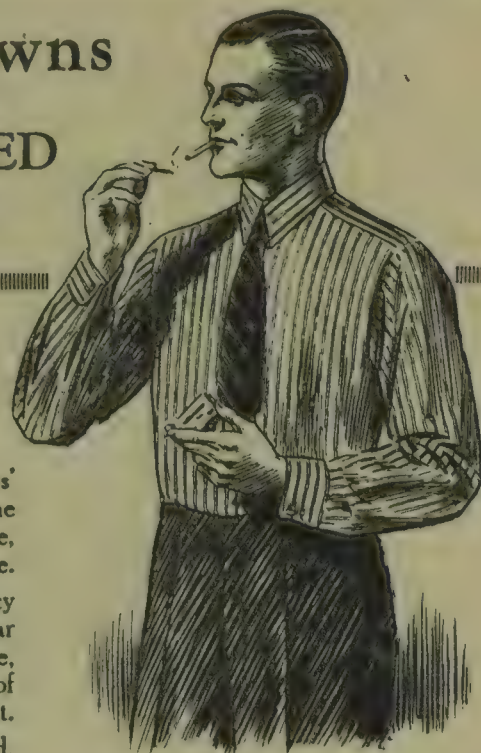
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## RADIO NOTES.

THE new broadcasting station at Cork, Irish Free State, opened recently, occupies the site of the old prison at Sunday's Well, and the aerial, 156 ft. long, is supported between two masts, each 100 ft. high, whilst a huge earth mat composed of a network of copper wires has been buried in the ground covering an area of about 20,000 square feet. Cork Station was constructed by Standard Telephones and Cables, Ltd., and is installed with the most modern plant, which, together with specially designed Speech Input equipment, gives reproduction of speech and music of the highest quality, which is so essential for a modern broadcasting station. The reproduction is assisted by the use of one of the latest forms of microphone, known as the Condenser microphone.

It is hoped that the new station will cover adequately the South and West of the Free State—localities in which crystal users have hitherto not had good facilities for reception from other stations.

In our issue dated April 30 last, we illustrated the successful transmission and reception of a speaker's face and voice by the television system of the American Telephone and Telegraph Company. The receiving apparatus re-creates the face on a screen 2 by 2½ inches, or, with an alternative form of receiver, on a screen 2 feet square for observation by a number of people. At the sending station there is, in addition to the usual telephone, one or more photo-electric cells, or "eyes," in front of the person whose face is to be transmitted. Beams from a powerful light pass through a rotating disc perforated with a series of holes, and cause little patches of light only a ¼-inch square to illuminate the whole of the face in less than a fifteenth of a second. As each detail is illuminated the photo-electric cells respond instantly, and initiate a current proportional to the light reflected—hence proportional to the light and shade of the original scene. The variations of current are transmitted either by radio or by telephone lines to the distant receiving station, where there is a source of light which responds with a brilliancy corresponding to the

currents sent from the transmitting station. The source of light is a neon tube of glass filled with rarefied gas and provided with electrodes. When a high potential is applied to the electrodes a glow discharge takes place, the brilliancy of which is exactly proportional to the potential. To obtain sufficiently high potential from the distant photo-electric cell, valve amplifiers are used in the receiving circuit. Synchronising equipment provides that the light shall appear on the observer's screen at each instant in the same position as that occupied by the illuminated patch on the distant face. As the complete face is illuminated by the separate patches of light in one-fifteenth of a second, persistence of vision enables the observer to see the face or scene as a whole.

The larger type of viewing screen is formed by a large neon tube with 2500 external electrodes connected to 2500 wires like a gigantic "optic nerve." When the front of this screen is viewed its whole area appears to glow at once; so rapidly does each spot of light travel from one electrode to another that the eyes do not appreciate the successive positions.



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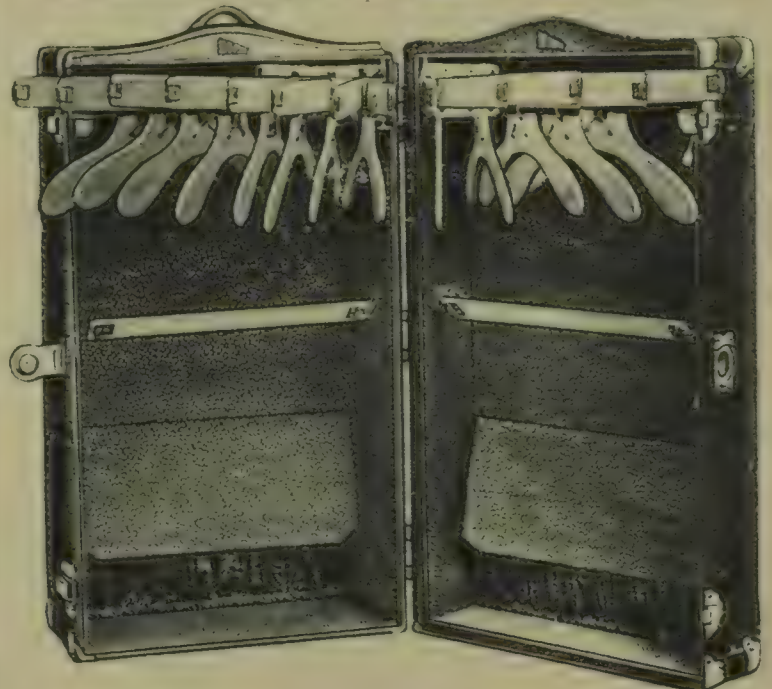
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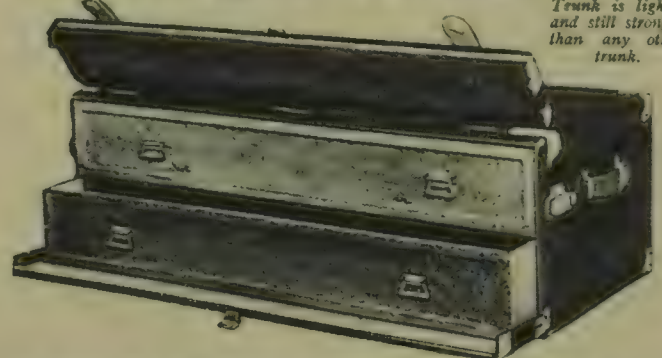


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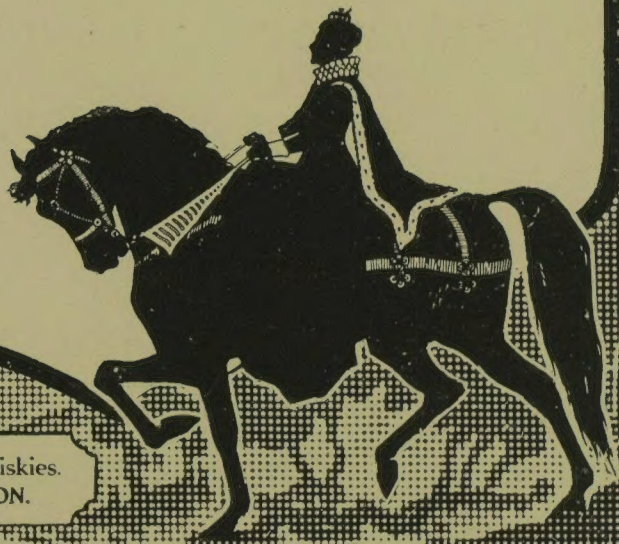
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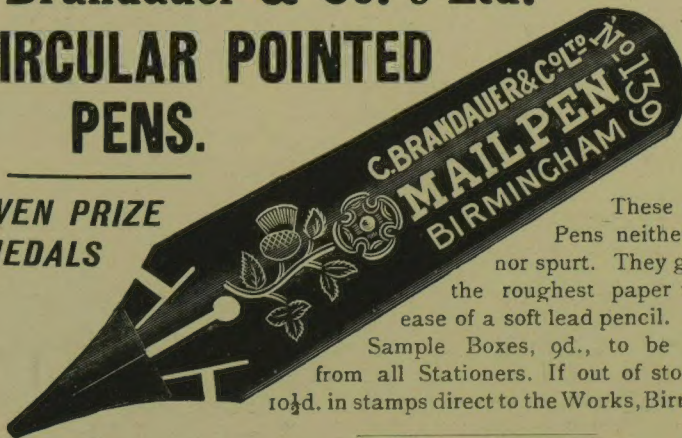


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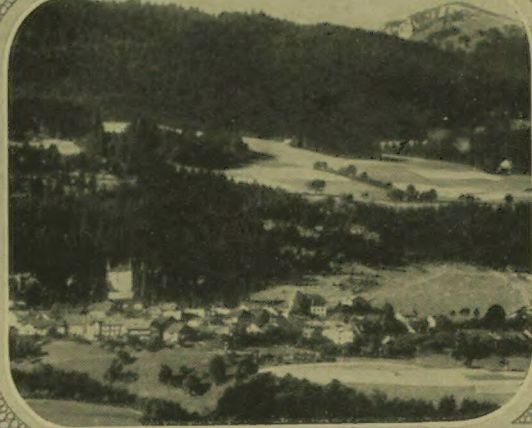




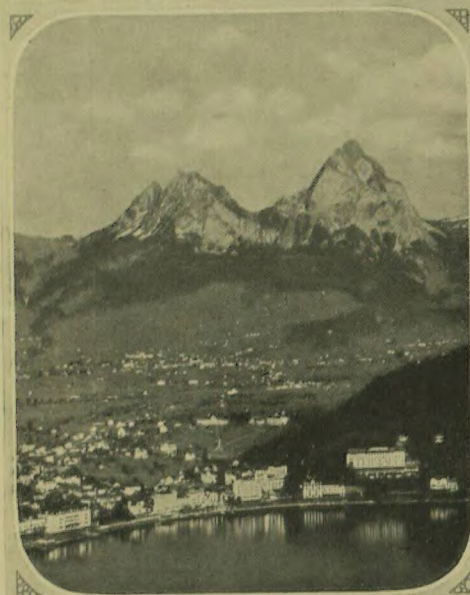
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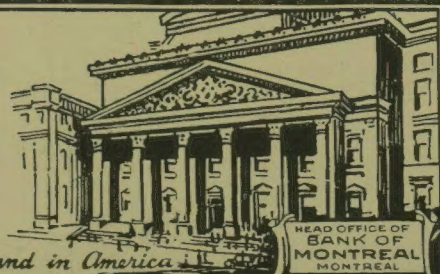
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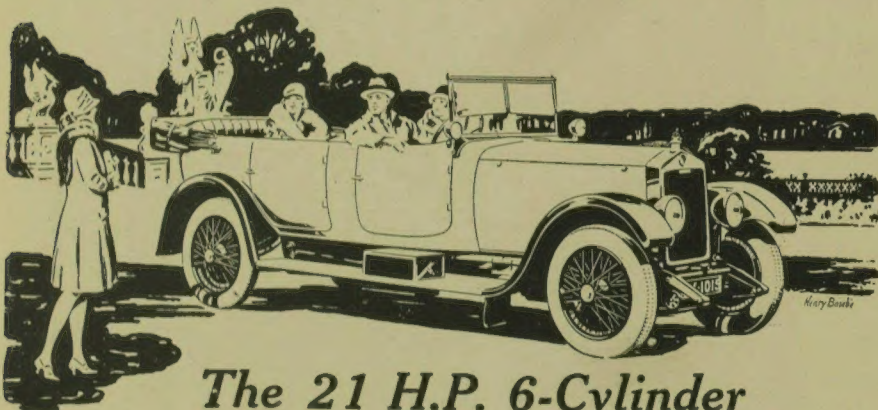
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